



trethowan 

# Heritage Impact Statement

MAPT Phase 1 Stage D – Northern Package – External works to Theatres Building and Forward Surge  
Arts Centre Melbourne (VHR H1500) and Forward Surge (VHR H2378)  
100 St Kilda Road, Melbourne

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Date 15 July 2024



Trethowan acknowledges the Traditional Owners of the lands on which our studio and projects are located on – and pay our respects to the people of the Kulin Nation, Elders past, present and emerging. Respect is extended to all Aboriginal and Torres Strait Island communities.



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# 1 Introduction

## 1.1 Place Details

This Heritage Impact Statement (HIS) is for the Arts Centre Melbourne (ACM), under the Victorian Heritage Register (VHR) listing VHR H1500; and the sculpture located on the Victorian Arts Centre Lawn known as Forward Surge, listed as VHR H2378. ACM and Forward Surge are regarded as the 'heritage place' for the purpose of this HIS.

### 1.1.1 Address and Location

The heritage place is located at 100 St Kilda Road, Melbourne.



Figure 1: ACM (outlined in red), comprising Hamer Hall (north) and the Theatres Building (south). Forward Surge sits on the Victorian Arts Centre Lawn (indicated in green arrow). Source: VicPlan, 2024.

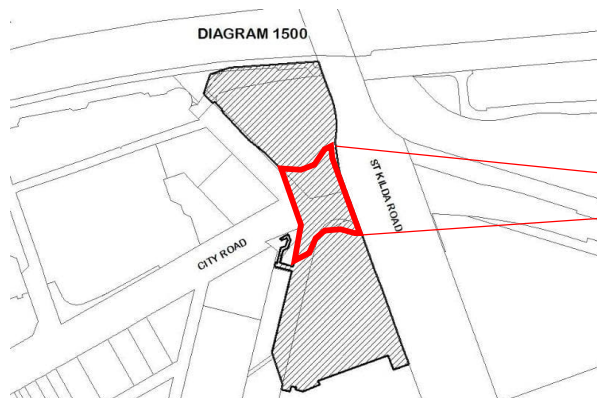


Figure 2: ACM (VHR H1500) extent of registration shaded in diagonal lines. Source: Victorian Heritage Database, 2024.

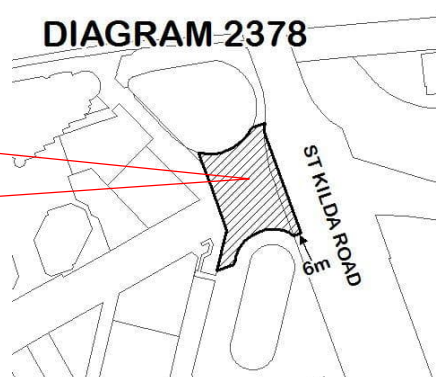


Figure 3: Forward Surge (VHR H2378) extent of registration shaded in diagonal lines. Source: Victorian Heritage Database, 2024.



ACM forms part of a large tract of land located between the National Gallery of Victoria International (NGV-I) (VHR H1499) and the Yarra River. The site comprises the Theatres Building, the bathtub, platform structures, and Hamer Hall. The interiors of the Theatres Building are mainly subterranean, with the St Kilda Road main entrance being on Level 6 and the visible external form housing Levels 6 to 10.

Forward Surge is located at the Victorian Arts Centre Lawn between the Theatres Building and Hamer Hall.

### 1.1.2 Traditional Owners information

Both the ACM and Forward Surge are located on the traditional land of the Wurundjeri People. Under the Aboriginal Heritage Act 2006, the Registered Aboriginal Party for this land is the Wurundjeri Woi Wurrung Cultural Heritage Aboriginal Corporation.

The heritage place is located within an area of cultural heritage sensitivity and is generally regarded as more likely to contain Aboriginal cultural heritage. The *Melbourne Arts Precinct Redevelopment, Southbank – Cultural Heritage Management Plan CHMP 16926*, prepared by Extent Heritage, was published on 23 September 2021.

### 1.1.3 Historical background

ACM was conceived as Victoria's pre-eminent performing arts centre and was designed by Sir Roy Grounds as the sole commissioned architect in 1959. In 1980, Academy of Motion Picture Arts and Sciences (the Oscars) Award-winning expatriate set and costume designer John Truscott was appointed to design the interiors. Truscott's designs include painted decorative finishes, purpose designed furniture and furnishings. Artworks and sculptures by some of Australia's most renowned twentieth century artists were commissioned or specifically selected for the site and its buildings. The Concert Hall (renamed Hamer Hall after former premier Rupert Hamer in 2004) opened in 1982, followed by the Theatres Building in 1984.

Forward Surge was created by sculptor Inge King and commissioned by Grounds to be installed on the Victorian Arts Centre Lawn. Forward Surge was installed on 22 March 1981 at its current location, which was viewed by King as integral to the work. The sculpture's curves echo the curves of Hamer Hall and the Theatres Building at the same time contrasts with them in materiality. Since its installation Forward Surge has been the site of various community activities.

## 1.2 Project Context

The Melbourne Arts Precinct is the premier creative and cultural destination in Victoria, boasting one of the highest concentrations of arts, cultural and creative organisations in the world. Australia's largest cultural infrastructure project to date, the Melbourne Arts Precinct Transformation (MAPT), will transform the precinct with the establishment of new creative spaces and enhancements to existing institutions. Set to be delivered in phases, the MAPT project is currently in Phase 1 of its delivery with construction having commenced in 2022 and scheduled for completion in 2028.

MAPT Phase 1 is being delivered in the works packages outlined in Table 1. Works packages are being progressively endorsed by the Department of Transport and Planning, in accordance with the Special Control Overlay and Master Plan which was approved for the site in 2020.

In parallel with this process, each works package is being submitted for heritage approval. Stage B – MAPT Southern Package – The Fox: NGV Contemporary, Stage C – MAPT Public Garden and Stage D – MAPT Northern Package – External works to Theatres Building (this application), are being submitted concurrently for heritage assessment due to their interconnected nature and scope.



A summary of the MAPT Phase 1 works packages and the status of their planning endorsement and heritage approval is scheduled in Table 1 below:

Works Package	Planning Status	Heritage Application Status
<p><b>Stage A – MAPT Northern Package – Reimagining Arts Centre Melbourne (RACM) Main Works</b></p> <ul style="list-style-type: none"> <li>• Critical maintenance including cathodic protection in select areas across the Theatres Building.</li> <li>• New Back of House facilities and expanded loading dock for the Theatres Building, increasing efficiency and enhancing opportunities for resident companies and presenters.</li> <li>• Major renewal of the State Theatre auditorium, and the creation of new supporting spaces.</li> </ul>	Endorsed May 2024	<p>Approved February 2022</p> <ul style="list-style-type: none"> <li>• P35629 – Victorian Arts Centre</li> <li>• P35630 – Forward Surge</li> <li>• P37530 – Victorian Arts Centre</li> </ul>
<p><b>Stage B – MAPT Southern Package – The Fox: NGV Contemporary</b></p> <ul style="list-style-type: none"> <li>• A new gallery dedicated to contemporary art and design, set to be the largest of its kind in Australia</li> <li>• New shared services that will ensure the seamless and sustainable operations of the precinct.</li> <li>• A new connection to Southbank Boulevard.</li> </ul>	Submitted January 2024 – Endorsement pending	Submitted July 2024
<p><b>Stage C – MAPT Public Garden</b></p> <ul style="list-style-type: none"> <li>• 18,000sqm public urban garden: A unique new immersive Public Garden in the heart of the precinct that includes spaces for public art and programming</li> <li>• New connections and improved access into and through the site for visitors and patrons and to support activation of the precinct.</li> </ul>	Anticipated submission – August / September 2024	Submitted July 2024
<p><b>Stage D – MAPT Northern Package – External works to Theatres Building</b></p> <p>New food and beverage (F&amp;B) facilities for the ACM Theatres Building, including associated external works.</p>	Anticipated submission – July 2024	Submitted July 2024 <b>(This application)</b>
<p><b>Stage E – MAPT Southern Package – New built form within the MAPT Public Garden</b></p> <p>New Western Entrance to the NGVI and Cooling Plant Enclosure.</p>	Anticipated submission – December 2024	Anticipated submission – December 2024

Table 1 – MAPT Phase 1 works packages





### 1.2.1 MAPT – Vision

The Melbourne Arts Precinct Transformation (MAPT) is the biggest cultural infrastructure project in Australia's history. It will transform Melbourne's creative precinct through the enhancement of existing and the creation of new creative spaces, enhancing the established institutions in the precinct – ACM and the NGV-I. The creation of an extensive new public garden within the precinct will further contribute to the public use and enjoyment of the Registered Places for future generations.

### 1.2.2 MAPT – Objectives

The MAPT vision will enable the State, via NGV-I and ACM, to fulfil their respective legislative roles and meet objectives to:

- Contribute to the enrichment of the cultural, educational, social, and economic life of the people of Victoria
- Develop, promote, and make the most advantageous use of the State Collection of works of art, and performing arts to ensure access for all Victorians
- Demonstrate leadership and collaboration in the provision of art gallery services and performing arts in Victoria
- Assist in the promotion of visual and performing art within Victoria, and
- More broadly, deliver increased visitation and tourism, enhancing Victoria's reputation and generating economic benefits.

The MAPT will create a flagship precinct for contemporary arts, performance and design relevant for future generations and in accord with international standards and expectations for world class arts venues. In augmenting internationally renowned arts venues with significant new and upgraded galleries, outdoor space and facilities, the Arts Precinct will maintain its relevance by continuing to attract world class exhibitions and performances which will enable NGV-I and ACM to generate the income required to maintain their facilities and fulfill their Public Authority functions. The effect this would have on the cultural heritage significance of the affected Registered Places of ACM, NGV-I and Forward Surge is the ability to:

- Maintain, conserve and protect the aesthetic, architectural, historical, scientific and social values of these three registered places for the State of Victoria and future generations.
- Strengthen the state's creative industries by providing organisations with the ability to grow and improve self-generated revenues through new facilities and commercial opportunities, to achieve financial sustainability.
- Improve the capacity to produce and display locally produced works of size and scale
- Increase the ability for the state and state cultural agencies to generate and leverage philanthropic support which is invested in the maintenance of the registered places.
- Ensure the long-term sustainability of ACM and NGV-I.
- Enrich the cultural, educational, social and economic life of the people of Victoria.
- Deliver the full scope of the MAPT Phase One, which is currently in construction.

### 1.2.3 MAPT – Interdependent Works Scope

A coordinated submission for Heritage Applications is being lodged in July 2024 for the following individual but interconnected stages of the MAPT Phase 1 project:

- NGV Contemporary
- Public Garden
- ACM – External Works Food & Beverage Outlet (F&B)





The purpose of this coordinated submission is to highlight the relationship between individual works stages and to enable the consideration of this inter-relationship in the assessment of the overall reasonable and economic use impacts of the individual works stages submitted for approval.

The proposed changes to the registered place/s outlined in this Heritage Application contribute to and are necessary to fulfill the opportunities inherent in the overall vision and objectives of the MAPT, as noted above.

The proposed changes to the Registered place/s outlined in this Heritage Application contribute to and are fundamental to both the ongoing sustainability and success of the NGV-I and ACM business operations, and their capacity to deliver on their core purpose.

#### 1.2.4 MAPT – Reasonable and Economic Use

Section 1.2.4 talks to the interconnectedness of the three MAPT projects submitted to HV, their overall benefits, and the overall impact of application refusal.

##### **Reasonable Use – Summary of Impacts**

Refusal to approve these heritage applications has the following implications as they pertain to reasonable use of the affected Registered places.

- Adversely affects the reasonable use of the registered place in respect to its function as an arts facility and public space in line with contemporary expectations relating to universal access, patron and visitor services and amenities and public safety.
- Adversely affects the reasonable use of ACM and its ability to deliver on its legislative role into the future and in line with international expectations for a world class Performing Arts venue.
- Deny the opportunity to efficiently and properly replace the existing, deteriorating waterproofing system which is installed on the existing deck structure; and who's progressive deterioration impacts the ongoing integrity of the Building.
- Failure to achieve universal access throughout the primary public pathways connecting the Precinct from Hamer Hall to Southbank Boulevard in accordance with national and international standards and expectations for public open space
- Lost opportunity to contribute to the State Governments environmental sustainability targets through the rationalisation and sharing of precinct services, including water capture and re-use of rainfall on the Public Garden.
- Adversely affects the reasonable use of the NGV-I and its ability to deliver on its legislative role into the future and in line with international expectations for a world class Gallery.

##### **Economic Use – Summary of Impacts**

Refusal to approve heritage applications for Stage B, Stage C and Stage D (as described in Table 1) has the following implications as it pertains to economic use of the affected registered places.

- Limits the capacity of ACM to generate income (through F&B sales) which will contribute to its maintenance and conservation of the registered place (Forward Surge and ACM Theatres Building).
- Loss of significant philanthropic investment which will contribute to the commercial viability of the ACM and NGV-I and, in turn, its ability to cover the ongoing cost associated with the conservation and maintenance of the registered place.
- Lost opportunity for capital improvement to the existing open space to broaden its appeal and to ensure the continued use of the registered place for future generations.
- Lost opportunity for capital improvements to the existing open space which facilitates access to the proposed F&B outlets within the Theatres Building which will, in turn, generate income for ACM for the purposes of conservation and maintenance.



- Lost opportunity for capital improvements to efficiently and properly replace the existing, deteriorating waterproofing system which is installed on the existing deck structure; and who's progressive piecemeal need for repair diverts funds which might otherwise be available for more 'visible' maintenance and conservation of the registered place.
- Adversely affect the long-term financial sustainability of the NGV-I through lost opportunity to compete with other major galleries within Australia in the exhibition of contemporary artworks.
- Limits the capacity of NGV-I to generate income (through ticket, retail and F&B sales) which will contribute to the maintenance and conservation of the registered place (NGV International).

### 1.3 Project Details

As the largest and most well-attended performing arts venue in Australia, ACM hosts nationally and internationally significant events and is an integral component of Victoria's cultural tourism economy. In 2023, ACM hosted over 1,160 events and attracted approximately 2.56 million visitors. Additionally, market surveys show that over 90% of interstate visitors who attend ACM events visit the State because of ACM's performance offerings and reputation. ACM is also a collecting institution housing an art collection and is the home of the Australian Performing Arts Collection, which contains more than 840,000 items.

Located at the interface with the CBD, the ACM Theatres Building holds a strategically important position within the Melbourne Arts Precinct.

The proposed new F&B outlets and their associated canopy structures, contribute significantly to:

- The activation of the new and expanded public garden throughout the day and night.
- The diversity of F&B offering available to patrons of the ACM Theatres Building, consistent with international visitor expectations for a world class arts venue.
- The ongoing commercial viability of the ACM through the generation of income independent of government funding.
- The services and amenity available to patrons and visitors to the Melbourne Arts Precinct

The west canopy is connecting to a future F&B outlet that will be captured as a minor amendment to permit P37530. This location was chosen to take advantage of existing kitchen facilities within the existing building, as well as it's connection to primary pedestrian pathways in the public garden and its proximity to the new NGV Contemporary.

The location of the north canopy and F&B tenancy was also selected due to its connection to primary pedestrian pathways in the public garden and its proximity to Hamer Hall and visibility from pedestrian and vehicle traffic on St Kilda Road. This location, especially on Level 6, also makes good use of a currently underutilised area of the precinct.

It is to be noted that there are no viable locations for a new F&B outlet within the existing building envelope hence the proposed north canopy addition.

The works proposed by this Heritage Application augment upgrade works currently underway to the ACM Theatres Building as approved under the following, separate Heritage Applications:



Package	Summary of Works	Permit Status	Relevant Permit Number
Northern Package	Back of house works including extension to the bathtub and new loading dock. Construction of a section of a new elevated deck. Alterations to interior spaces; alterations to external terrace and landscaped areas; maintenance (cathodic protection) and upgrade works; the temporary relocation of services; and the temporary relocation of artworks and furniture items.	Heritage Approval received Feb 2022	<ul style="list-style-type: none"> <li>• P35629 – Victorian Arts Centre</li> <li>• P35630 – Forward Surge</li> </ul>
Northern Package	Upgrades to State Theatre, associated back of house areas and public foyers.	Heritage Approval received Mar 2023	<ul style="list-style-type: none"> <li>• P37530 – Victorian Arts Centre</li> </ul>

Table 2 – Summary of ACM Heritage Permits

The RACM upgrade works have been developed out of a need to maintain ACM’s viability and reputation as a world-class arts centre. In doing so, the Theatres Building must grow, in both physical capacities and in the way it operates as a contemporary arts centre. It needs to expand commercial opportunities through increased F&B services.

### 1.3.1 Pre-application Meetings

Pre-application meetings were held with Heritage Victoria (HV) with the identifier **P39873**. These meetings have been held over the course of a year between July 2023 and July 2024 and have addressed the following topics:

- Progression of the design scheme including function, form, materiality and connection into the existing building.
- Development context within the broader precinct and views / connection to other significant elements of the broader precinct.
- Reasonable and economic use arguments.
- Required supporting documentation.
- Public consultation process.
- Proposed permit conditions.
- Proposed extension of the permit duration.

### 1.3.2 Client

This Heritage Impact Statement (HIS) has been prepared for Development Victoria on behalf of the Victorian Arts Centre Trust (trading as ACM).

## 1.4 Reference Documents

This assessment refers to the following documentation:

- *Theatres Building, Arts Centre Melbourne: Conservation Management Plan*, prepared by Lovell Chen in September 2013

This assessment should be read in conjunction with the following documentation:

- *Melbourne Arts Precinct Redevelopment, Southbank: Cultural Heritage Management Plan CHMP 16926*, prepared by Sarah Janson of Extent Heritage Advisors in September 2021



- Architectural drawing and design statement set prepared by Fender Katsalidis Australia in July 2024

### **1.5 Limitations**

This report does not address matters in relation to Aboriginal cultural heritage, such as anthropology, archaeology, or history. All matters relating to Aboriginal cultural heritage are covered by the Cultural Heritage Management Plan produced by other parties, which is separate to this report.



## 2 Cultural Heritage Significance

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### 2.1 Arts Centre Melbourne

#### 2.1.1 Victorian Heritage Register

ACM is listed on the VHR as *VHR H1500 Victorian Arts Centre*. The following aspects are included and form part of the VHR listing: ACM, including all land, buildings, trees, hard landscape elements, gardens, and all fixtures and fittings internally and externally.

#### **Statement of Significance**

ACM's Statement of Significance is reproduced below.

##### **What is significant?**

*The Victorian Arts Centre including the land, all buildings (including the exteriors and interiors), trees, hard landscape elements, gardens, all fixtures attached to the building at the time of registration including light fittings, built-in furniture, decorative elements and wall, ceiling and floor finishes. The registration also includes objects integral to the place including paintings, sculptures, furniture and archival objects.*

##### **How is it significant?**

*The Victorian Arts Centre is of aesthetic, architectural, historical, scientific and social significance to the State of Victoria.*

##### **Why is it significant?**

*The Victorian Arts Centre is significant at the State level for the following reasons:*

*The Victorian Arts Centre is of historical significance as a major cultural institution which was envisaged as Victoria's pre-eminent performing arts venue. It was an expression of the international arts centre movement of the post-war period and remains one of the largest public works projects in Victoria's history. The Victorian Arts Centre attracted an unusual level of public interest and support, indicating the extent to which Victorians supported the concept of a cultural centre envisaged for the entire community. The complex, with its distinctive spire, provided Melbourne with an important visual identity. [Criterion A]*

*The Victorian Arts Centre is also of historical significance for its Foundation Art Collection which was established in the early 1970s, particularly the works by some of Australia's most renowned twentieth century artists which were selected or commissioned specifically for the place. It reflects the holistic approach to creative arts encouraged by the mid twentieth century international arts centre movement and the desire to include visual art collections alongside performing art spaces. [Criterion A]*

*The Victorian Arts Centre is a rare example of an accomplished 1980s interior design scheme and a rare example of the work of Academy Award winning set and costume designer John Truscott. The interiors are an outstanding example of Truscott's theatrical stage and set design applied to permanent interiors and were his largest and most important interior design commission. Due to the temporary nature of set design, the Victorian Arts Centre interiors are a rare surviving example of Truscott's work. [Criterion B]*

*The Victorian Arts Centre is of architectural and aesthetic significance for its overall design by pre-eminent Victorian architect Roy Grounds as a notable example of his work. The Victorian Arts Centre is also of architectural and aesthetic significance for the distinctive decorative interiors designed by John Truscott and applied to Grounds' architectural design. [Criterion D and E]*

*The Victorian Arts Centre is scientifically significant for the level of technical accomplishment in addressing the difficulties of the site, including the innovative engineering solutions in relation to the substructure of the buildings. [Criterion F]*



*The Victorian Arts Centre is socially significant as the pre-eminent performing arts centre in Victoria and is valued by many Victorians who have a shared experience of the place since its opening in 1984. There is a particularly strong attachment for those who regularly frequent the place. For some community members, the attachment began with the public donations to support the development of the place and continues to the present day. In some cases, the attachment is multi-generational. [Criterion G]*

*The Victorian Arts Centre is significant as a major work of noted Australian modernist architect Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design and changing Victoria's built environment. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to his death in 1981. Grounds' importance as an architect was recognised when he was awarded the RAI A Gold Medal in 1968 and was knighted the same year. [Criterion H]*

*The Victorian Arts Centre is also significant for its association with Sir Rupert Hamer, Premier of Victoria from 1972 – 1981. He played a central role in the development of the precinct and the development of Victoria's arts sector. He was knighted in 1982 and the Melbourne Concert Hall was renamed Hamer Hall following his death in 2004. [Criterion H]*

## **Permit Exemptions**

General and specific permit exemptions apply to the heritage place. Specific exemptions that may be relevant to this application are listed below:

### **Building exteriors**

- *Minor patching, repair and maintenance which replaces like with like without large-scale removal of or damage to the existing fabric or the large-scale introduction of new materials. Repairs must maximise protection and retention of fabric and include the conservation of existing details or elements. Any new materials used for repair must not exacerbate the decay of existing fabric due to chemical incompatibility, obscure existing fabric or limit access to existing fabric for future maintenance.*
- *Maintenance, repair and replacement of existing services such as plumbing, electrical cabling, surveillance systems, pipes or fire services which does not involve changes in location or scale.*
- *Removal of extraneous exposed items such as pipe work, ducting, wiring, antennae and aerials, and making good.*
- *All lighting or works to the existing lighting scheme of the Arts Centre spire and Hamer Hall. Erection and removal of temporary structures and infrastructure, including lighting, public address systems and the like in support of events and performances.*

### **Interiors**

*Public areas (lobbies, foyers, passageways, restaurants, cafés and kitchens)*

- *All non-structural and internal works to the Vic Cafe excluding any works which impact or obscure the ceiling.*
- *Replacement of carpets and/or flexible floor coverings like with like, provided that a representative sample of the original is recorded and retained.*
- *Maintenance, repair and replacement of non-original lighting fixtures, tracks and the like.*
- *Removal and replacement of information, directional and advertising signage within existing signage and display cases.*
- *The removal and replacement of temporary banners or signage in existing locations.*



## 2.1.2 Conservation Management Plan

A 2013 CMP for ACM's Theatres Building, produced by Lovell Chen, has been located. It outlines the general conservation policies and provides the current direction on the conservation and physical management of the building, the ACM more generally and its future use. It also informs consideration of potential future change and adaptation works.

### Conservation Objectives

Having regard for the nature and level of significance, the CMP's conservation policies are framed to address the following overarching objectives, to:

- *Ensure that future works to the Theatres Building – ACM are compliant with Burra Charter principles and in accordance with statutory heritage opportunities and constraints.*
- *Guide the future management of the Theatres Building so that all aspects of the cultural heritage significance of the place are acknowledged and maintained.*
- *Protect the powerful aesthetic and architectural qualities of building, including its interior spaces and landscaped setting.*
- *Ensure the conservation (preservation, restoration, reconstruction, and adaptation) of fabric of significance within the Theatres Building, within a Policy framework that is robust, easily understood, and consistent in its approach.*
- *Support a sensitive approach to potential future change, including adaptive reuse and redevelopment, that is compatible with the heritage values of the place.*
- *Assist in maintaining the ongoing original use of the place, which is a key consideration of its heritage significance.*
- *Assist in the maintenance of an active and viable heritage place.*

### Conservation Policies

The CMP identifies conservation policies through statements of policy applicable to the place as a whole and individual elements. Those general and specific policy directions relevant to this application are provided below:

#### General

- |           |   |
|-----------|---|
| Policy 1  | The conservation policies and guidelines included in this report should be endorsed by Arts Victoria, through the Arts Centre Melbourne, and on this basis be used guide future planning and works to the Theatres Building.  |
| Policy 4  | Where works are required in order to comply with regulatory requirements and these works have the potential to impact on significant fabric or spaces, specialist heritage advice should be sought to minimise any adverse impact.  |
| Policy 5  | The retention and conservation of significant heritage fabric should be a key consideration in the future management of the Theatres Building.  |
| Policy 6  | The level of significance of individual elements and spaces, and any factors which have been identified as contributing to significance and should be considered in, and form the basis of, all future works.   |
| Policy 7  | All future conservation works which affect fabric and elements of significance should be carried out having regard for the principles of the Australia ICOMOS Burra Charter, 1999. <i>[now 2013]</i>  |
| Policy 11 | The ongoing use of the Theatres Building as a centre for the performing arts and an exhibition and cultural centre whereby the building is used for its original intended purpose, is key to the historical and social significance of the place. Other compatible uses can be accommodated within the building and on the broader site, however these should remain subsidiary to the primary use. |





- Policy 12 Physical change to the Theatres Building and the place as a whole should support the ongoing operational and functional requirements, but should also be sympathetic to the significant heritage values and physical constraints
- Policy 13 Adaptation of significant spaces for compatible uses can occur but should only be undertaken in locations and in a manner that will not substantially detract from the cultural significance of the spaces or the Theatres Building and complex overall.

#### Specific

- Policy 14 Retain and conserve the significant external form and fabric of the Theatres Building to maintain the presentation of the building and its role in the broader complex.
- Policy 19 Retain evidence of the original internal planning, layout and circulation of the Theatres Building to assist in demonstrating aspects of the original design and use of the building.
- Policy 20 New openings from foyers, function spaces and corridors required for functional purposes can be considered subject to an individual assessment of their impact on particular spaces, and the relevant policy for the room/space to which access is proposed.
- Policy 22 New construction on the site should ensure that the heritage significance of both the Theatres Building and Hamer Hall, the terraces and the landscape areas is not diminished.
- Policy 28 In accordance with good conservation practice, in the event spaces or areas of primary or contributory significance are altered or refurbished, these should be recorded through the preparation of an archival quality photographic record.

#### **Levels of Significance**

While the whole heritage place is of significance, there are spaces or elements which vary in their importance in relation to the whole place and to each other. Section 2.6 of the CMP considers the relative levels of significance of different areas of the Theatres Building and the adjacent external site. This provides guidance for future management and use of the spaces and enable the development of targeted conservation policies and recommendations for the treatment of the spaces. The CMP categorises all areas of the Theatres Building into four levels of significance: primary, contributory, little or no significance, and contemporary value. Their definitions are listed as follows:

- *Primary significance*  
*Spaces and elements of primary significance are those which are of individual significance regardless of the nature of the spaces around them.*  
*These spaces and elements should be retained and conserved, subject to other relevant conservation policies in the CMP.*
- *Contributory significance*  
*Spaces and elements of contributory significance make a secondary or supporting contribution in the public functioning of the complex and which are not of individual distinction with regard to original form, fabric or function.*  
*These elements should be retained but provide greater flexibility for future change and, in some cases, continued modification, subject also to relevant conservation policies in the CMP.*
- *Little or no significance*  
*Spaces and elements of little or no significance are those which:*
  - *Were originally very minor or supporting in nature, and/or;*



- *Contribute little to an understanding and appreciation of the heritage significance of the place, and/or;*
- *Are spaces which are repetitive, and/or;*
- *Have been so altered that they have lost most or all of the significance they might once have had;*
- *And/or are later elements and fabric.*

*Generally, spaces, elements and fabric of little or no significance can be altered, adapted or removed/replaced as required.*

- *Contemporary value*

*Spaces and elements of contemporary value are typically those which are of recent construction and as such are too recent to be of heritage significance. The application of this level identifies spaces which may not be of heritage significance at the present time, but may, in the future, be of heritage significance.*

For this application, the following areas are of *primary significance*:

- All exterior elevations
- Perimeter of the Level 7 balcony (excluding the ground plinth)
- Level 8 balcony

For this application, the following areas are of *contributory significance*:

- Level 6 north foyer (spaces 6.014 and 6.047)

For this application, the following areas are of *little or no significance*:

- Level 6 spaces including the store rooms which border the north foyer (spaces 6.041, 6.042, 6.043, 6.044, 6.045, 6.046)
- Level 7 external balcony (excluding its perimeter)
- Level 7 Members' Lounge and associated service areas (space 7.031)

There are no areas of *contemporary value* affected by this application.



The respective levels of significance of spaces affected by this application are also presented diagrammatically in the CMP, with areas of *primary significance* indicated in pink, *contributory significance* in blue, and *little or no significance* in white. These are reproduced below:

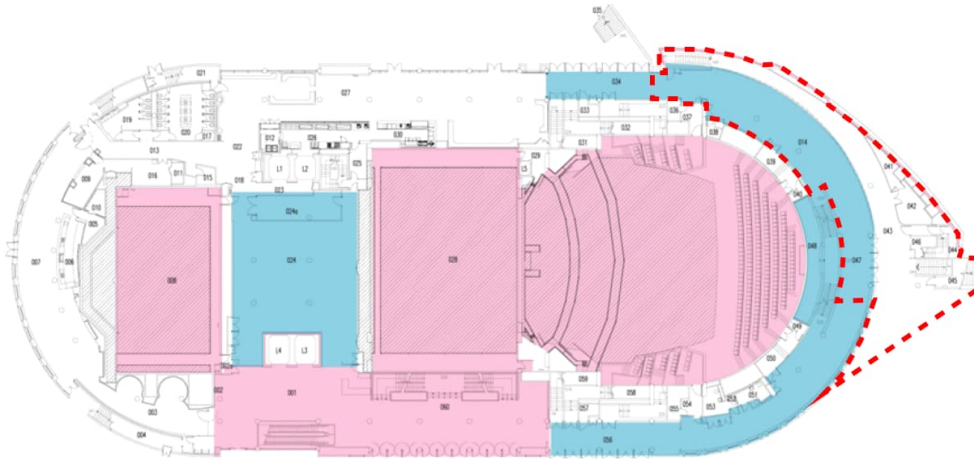


Figure 4: Heritage significance plan of the Theatres Building Level 6, with the northern canopy and cold shell area affected by the application outlined in red. Source: Lovell Chen CMP, 2013.



Figure 5: Heritage significance plan of the Theatres Building Level 7, with both the western canopy and the northern canopy and cold shell areas affected by the application outlined in red. Source: Lovell Chen CMP, 2013.

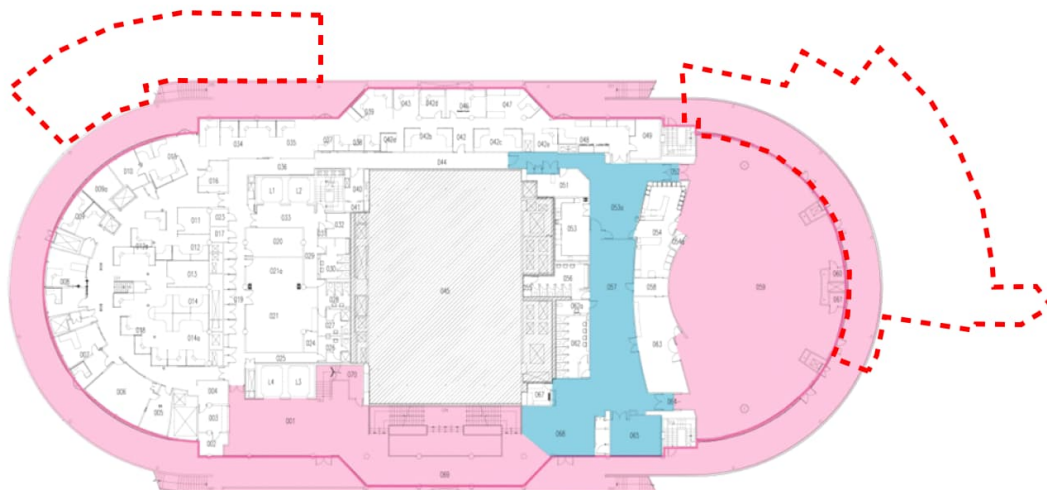


Figure 6: Heritage significance plan of the Theatres Building Level 8, with the northern canopy and cold shell area affected by the application outlined in red. Source: Lovell Chen CMP, 2013.

### 2.1.3 Non-statutory listing

ACM is listed in the National Trust of Australia (Victoria) heritage register as property no. B7076. The listing does not include a Statement of Significance.

### 2.1.4 Analysis of significance

The architectural and aesthetic significance of the Theatres Building is twofold and demonstrated through the overall design by the well-known Victorian architect Roy Grounds and the interior design by John Truscott, as applied to Grounds' architectural design. The architectural and aesthetic significance is attributed to the site as a whole but is also demonstrated through the interior. As one of the more intangible heritage values, ACM is recognised to be socially significant as the pre-eminent performing arts centre in Victoria and its value is gained from many Victorians who have a shared experience of the place since its opening in 1984. There is a particularly strong attachment for those who regularly frequent the place. For some community members, the attachment began with the public donations to support the development of the place and continues to the present day. In some cases, the attachment is multi-generational.

The monolithic bush-hammered concrete-built form is principally intact and of *primary significance*. It displays Grounds' original design intent and is appropriately graded. The northern plinth, although a part of the Theatres Building's original architecture, is of *little or no significance*. This may be attributed its ancillary nature, where its presence contributes little to the appreciation of the place's heritage significance.

Internally, space 6.014 and the northern portion of space 6.047 were casual dining areas associated with the former Café Vic and supported the public functioning of the complex as a theatre. These spaces have been altered over time and currently comprise non-original bistro fit-out. Although both spaces were graded as having *contributory significance* in the CMP, they present a greater flexibility for future change and continued modification. The storerooms that border the northern façade (spaces 6.041 to 6.046) are of an ancillary nature and are appropriately graded as having *little or no significance*.



## 2.2 Forward Surge

### 2.2.1 Statutory listing

Forward Surge is listed on the VHR as *VHR H2378 Forward Surge*. Its Statement of Significance is reproduced as follows:

#### **What is significant?**

*Forward Surge, a monumental public sculpture made by renowned Australian sculptor Inge King (1915-2016) and its setting on the Arts Centre Lawn. The sculpture is made from fabricated steel, painted black, set into concrete foundations and surrounded by bluestone pavers and a large green lawn with concrete edged garden beds. The sculpture comprises four upright curved steel 'blades' that appear to roll northwards and it visually links the two main performance spaces in the Victorian Arts Centre precinct. The Arts Centre Lawn is the setting both for the sculpture and extensive public use.*

#### **How is it significant?**

*Forward Surge is of cultural, aesthetic and historical significance to the State of Victoria.*

#### **Why is it significant?**

*Forward Surge is significant at the State level for the following reasons:*

*Forward Surge is culturally significant as one of the most outstanding examples in Victoria of late modernist public sculpture. Forward Surge has become an iconic Melbourne landmark. It is culturally significant for the way it demonstrates how some modern sculpture was designed to encourage human interaction. Forward Surge was also designed to be viewed from a moving car. Its setting on the Arts Centre Lawn greatly contributes to the human interaction. It is culturally significant as one of Melbourne's few public art works from the 1970s that remains in situ in its original site with mostly original surrounds. [Criterion D]*

*Forward Surge is aesthetically significant for the way it integrates harmoniously with the built environment while its monumental, black appearance ensures that it remains an independent artwork. Forward Surge was selected by Arts Centre architect Roy Grounds to aesthetically link Hamer Hall and the Theatres Building. Forward Surge is culturally significant for the way that it is widely appreciated by both the general and academic communities. It occupies a central place in Victorian cultural history. [Criterion E]*

*Forward Surge is technically significant because the fabrication and installation of this large and heavy public art work was a technical achievement by sculpture fabricators and installers J.K. Fasham, engineer Joe Borg and Thermal Engineering. It is also the largest (in terms of length and breadth) work made by Inge King. Forward Surge is creatively significant as an abstract sculpture made from multiple different elements which succeed in creating changing sensations of form, space and light as people walk through and around them. [Criterion F]*

*Forward Surge is historically significant because it was created by one of Victoria's most celebrated and critically respected sculptors - Inge King. Forward Surge is the most important creative achievement of her career and was her first significant public commission in Victoria, her home state. Forward Surge is historically significant because it is associated with Roy Grounds and his design of the Victorian Arts Centre. It continues the tradition of other modernist buildings where the architect commissioned artwork as an important part of the site. Forward Surge is historically significant because of its associations with the emigre artists who came to Australia after WWII and who collectively revitalised Victorian cultural life. It is also associated with the Centre Five group of modernist sculptors, one of whom was Inge King, who advocated for sculpture to be incorporated into architectural projects. [Criterion H]*

### 2.2.2 Non-statutory listing

Forward Surge is listed in the National Trust of Australia (Victoria) heritage register as property no. 6393. Its Statement of Significance is reproduced below.

*"Forward Surge" is an imposing work of art on a monumental scale. The four black waves surging towards the City create a rhythmic horizontal flow, which counteracts the strong verticality of the buildings surrounding the work. Thus the sculpture links together built forms on a level which still relates to human size. As a result it creates a strong sense of place in the cultural heart of the city of Melbourne, making it one of the favourite spots for a range of relaxed social activities by members of the general public. In addition, "Forward Surge" evokes familiar local associations, by reminding its viewers of the proximity of the sea. The dynamic interaction that the work provokes, makes it one of the most successful examples of truly public contemporary art in Australia. "Forward Surge" was commissioned as the artist, Inge King, reached the full maturity of her creative powers and is a key work of that period.*

### 2.2.3 Analysis of significance

Forward Surge dominates a large area of the Victorian Arts Centre Lawn between ACM and Hamer Hall and is conceived as a walk-through sculpture. The artist was personally involved in the siting of the sculpture. The siting and the design of the sculpture is appropriately assessed as significant as it serves as a connection between the ACM and the City. Furthermore, its horizontality juxtaposes with the nearby vertical forms, especially that of the Theatres Building, and invites pedestrians to interact with the piece.

## 2.3 Constraints and Opportunities

Some constraints of this proposal include:

- The heritage place is surrounded by other VHR-listed places. The proposal is subject to design constraints so that it does not detrimentally affect the significance of these places, as well as the relationship between the heritage places and them.
- As all external façades of the Theatres Building, from Level 6 up, are of *primary significance*, there is less flexibility for these areas to absorb change. Specifically, the northern elevation as a prominent public interface that serves as the building's 'first impression' for people coming from the Melbourne city. Extra attention is required to ensure the proposal does not encroach on Grounds' original design intent.

Some opportunities of this proposal include:

- The areas on Level 6 associated with the former Café Vic (spaces 6.014 and 6.047) underwent substantial changes in the 2000s and has the capacity to absorb further design changes.
- The storerooms on Level 6 (spaces 6.041 to 6.046) are of an ancillary nature and have the flexibility to absorb design changes.
- The Level 7 concrete terrace adjacent to the northern façade is of little to no significance. There is an opportunity for the space to be altered or adapted as required.





## 3 Description

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ACM comprises Hamer Hall to the north and the Theatres Building to the south. The two buildings are separated by the Victorian Arts Centre Lawn in between, where Forward Surge is located. The following subsections provide an overview, description of the project area, and outline of the current use of the Theatres Building and Forward Surge respectively. Hamer Hall will not be discussed.

### 3.1 Theatres Building

#### 3.1.1 Description

The Theatres Building addresses St Kilda Road diagonally and contains ten main floor levels. Levels one to five are subterranean and below the level of St Kilda Road, and Levels six to ten are above-ground. The main entrance is via Level 6. The visible part of the building above the St Kilda Road level is generally oval in plan form. It is surmounted by a 162-metre-high spire which comprises an open triangulated space-frame construction. Elevations are stepped at each end, with balconies or flat-roofed areas at Levels 7 and 8. External walls are constructed from cast in-situ bush hammered concrete. Walls of upper levels are steel-framed and clad with aluminium panels, as are window frames and doors. The roof is steel-framed, and the lower part of the spire structure is filled with a space frame lattice of gold-anodised aluminium tubes.

The Theatres Building's northern façade has curved walls. At Level 6, it has an exposed east-facing section which merges with a curved, covered passageway. There are ancillary spaces to the backside of the 'external section'. The 'internal section' has full-height glazing. Level 7 comprises a projecting plinth and shallow steps. Level 8 contains a balcony parapet paved with concrete with exposed pebble aggregate, over-painted in a dark red finish. The elevation appears to be substantially intact and in good condition. Hoardings were erected on the St Kilda Road level around the northern façade as part of the approved MAPT Northern Package works.

The western façade of the Theatres Building has flat walls. At Level 6, doors and fenestration are inset behind the wall plane in three large rectangular openings, with doors to either ends. At Level 7 the elevation contains two large rectangular window openings below the north and south balconies. Level 8 comprises continuous horizontal bands of tinted glazing. This elevation appears to be substantially intact and in good condition, and changes to the Level 6 façade, permitted under another heritage permit, are underway.

Internally, the Theatres Building comprises three auditoria, the State Theatre, the Playhouse, and the Fairfax Studio. There are ancillary spaces to support the functioning of the auditoria, such as backstage facilities, dressing and changing rooms, rehearsal rooms, and plant rooms. Other notable areas include the theatre foyer spaces, stage door, offices, F&B areas, and amenities.

Internally on Level 6, the north foyer (space 6.047) and casual dining area (space 6.014) are connected spaces that wrap around the northern portion of the Theatres Building. These two spaces were previously part of the casual dining area associated with the former Café Vic. Space 6.047 has white ceiling panels, white-painted wall panels divided by sections of glass bricks, faux-marble columns, and crimson carpeted floor. There are stairs leading down through to Level 5's State Theatre foyer. Its northern portion blends into space 6.014, which has white ceiling panels, white-painted wall panels with sections of full-height glazed walls, faux marble columns, and non-original patterned carpeted floor. The space contains a non-original bistro fit-out.

#### 3.1.2 Current Use

The Theatres Building maintains its original use as a performance arts venue while undergoing refurbishment works, as approved under other heritage permits. As part of other permitted MAPT works, the Level 7 northern concrete terrace is currently enclosed by construction hoardings. The Level 8 balcony maintains its use. Internally, space 6.047 remains as a foyer space, while space 6.014 which connects to the northern portion of space 6.047 has closed and is currently vacant. The Level 6 storerooms (spaces 6.041 to 6.046) maintain their use.

Generally, the external appearance of the Theatres Building has undergone minimal changes throughout history and retains a high level of integrity to Grounds' original design intent. Internally,





the theatres and their foyers are generally intact. Ancillary spaces in the building have experienced a considerable degree of change and are therefore less intact.

## **3.2 Forward Surge**

### **3.2.1 Description**

Forward Surge is located in the centre of the Victorian Arts Centre Lawn between the Theatres Building and Hamer Hall. The sculpture consists of four reinforced, hollow steel 'waves' painted in black, set into a concrete plinth covered by bluestone pavers and surrounded by grass. It rises 5.16m above ground and each of the four steel 'waves' measures 7m across.

### **3.2.2 Current Use**

Forward Surge maintains its original use as a sculpture. It is intact, in good condition, and continues to contribute to the aesthetic values of the heritage place.



## 4 Proposal

The following subsections outline the proposed demolition, alteration, and new work, as well as options considered. Works are proposed to the following areas:

- Northern indoor area at the existing Level 6 spaces 6.014 and 6.041 to 6.047
- Northern outdoor area at the existing Level 7 concrete terrace
- Northern canopy roof connecting into the existing Level 8 balcony
- Western canopy structure adjacent to the existing Level 7 space 7.031 and connecting into the existing Level 8 stair and balcony.

Figure 7 to 11 below illustrate the full extent of area within works described above are to occur:

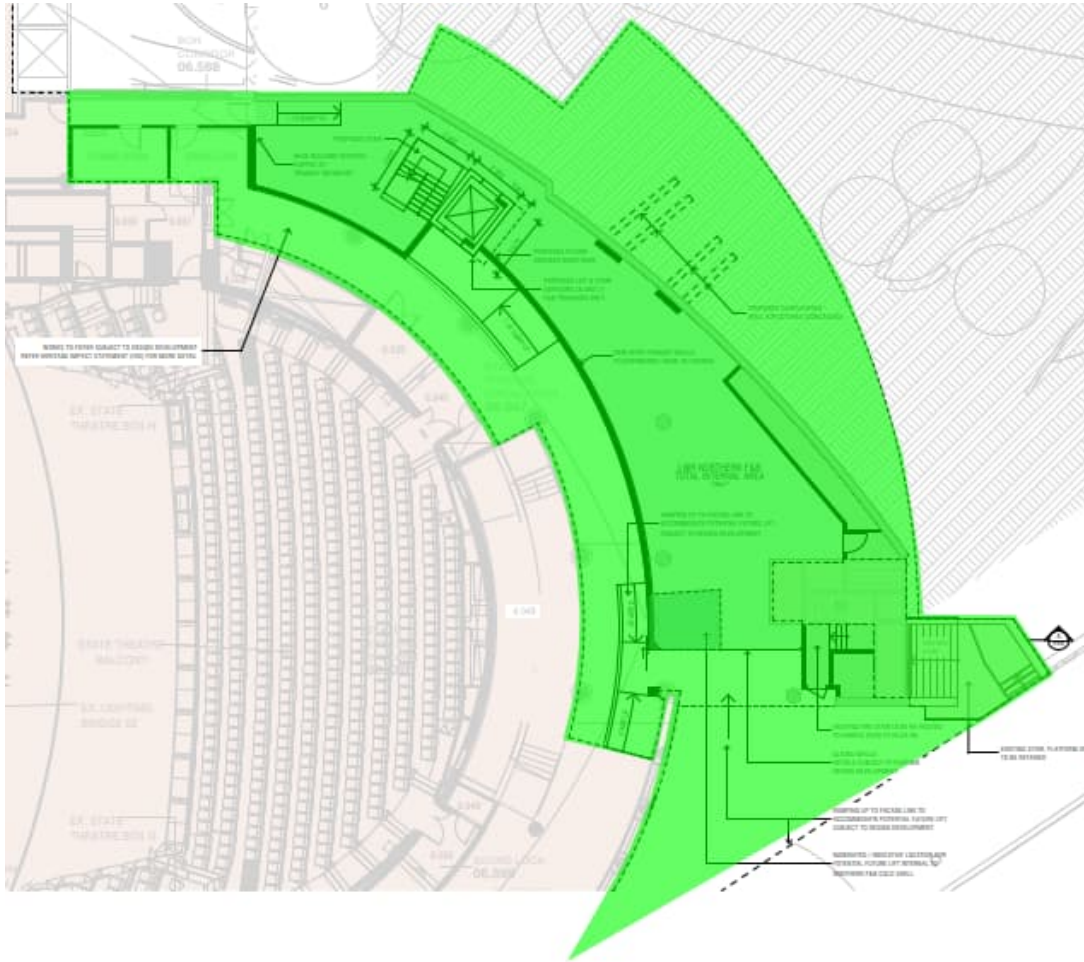


Figure 7: Extract of TP100 Level 6 North – scope of works area. Source: FK July 2024.



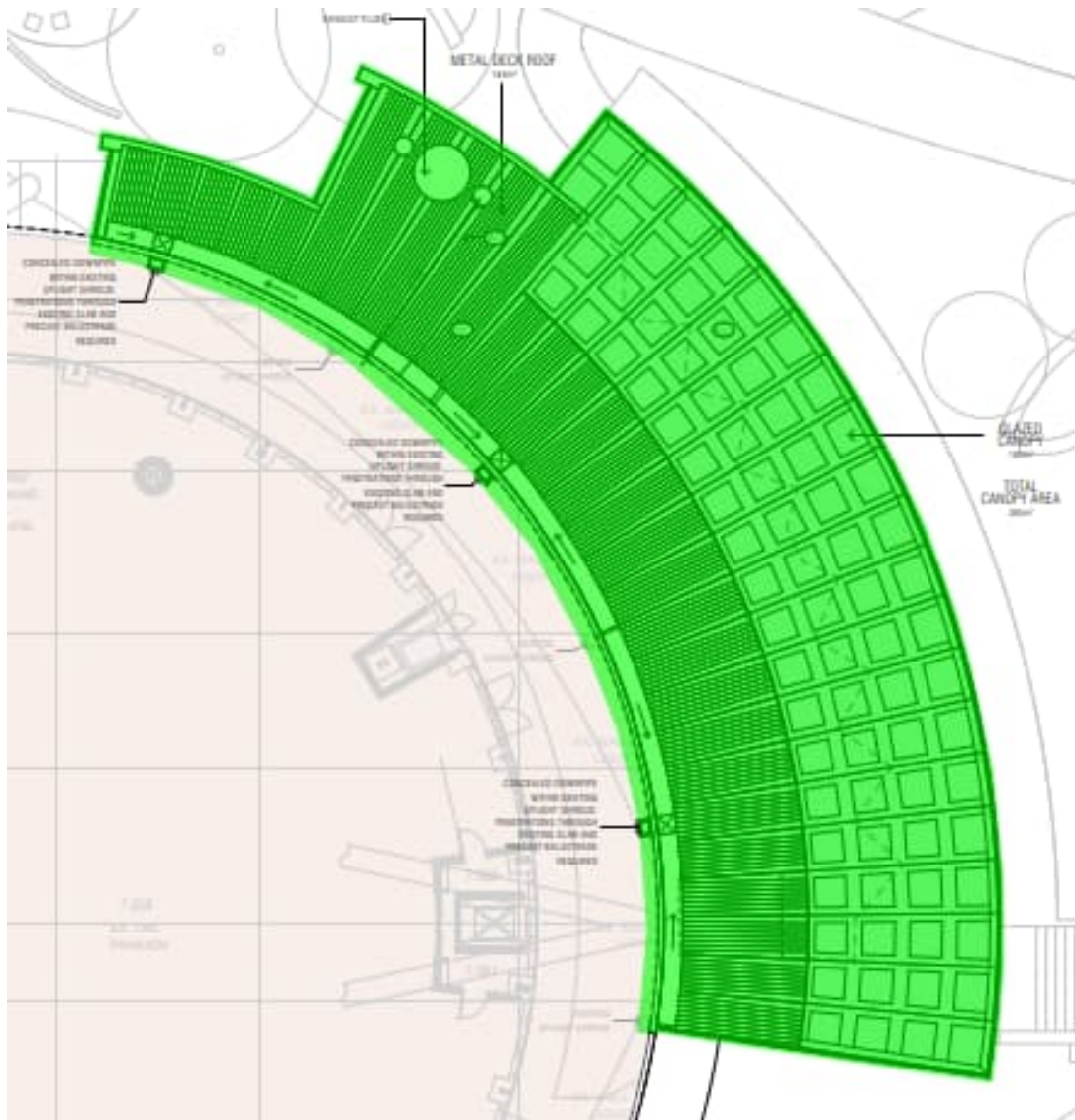


Figure 9: Extract of TP102 Level 8 North – scope of works area. Source: FK July 2024.

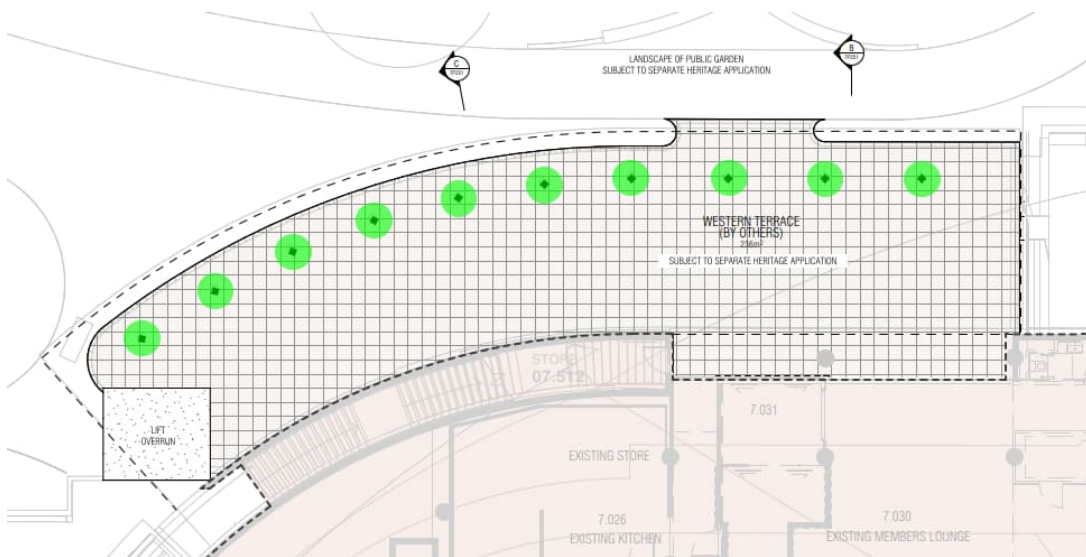


Figure 10: Extract of TP110 Level 7 West – scope of works area. Source: FK July 2024.

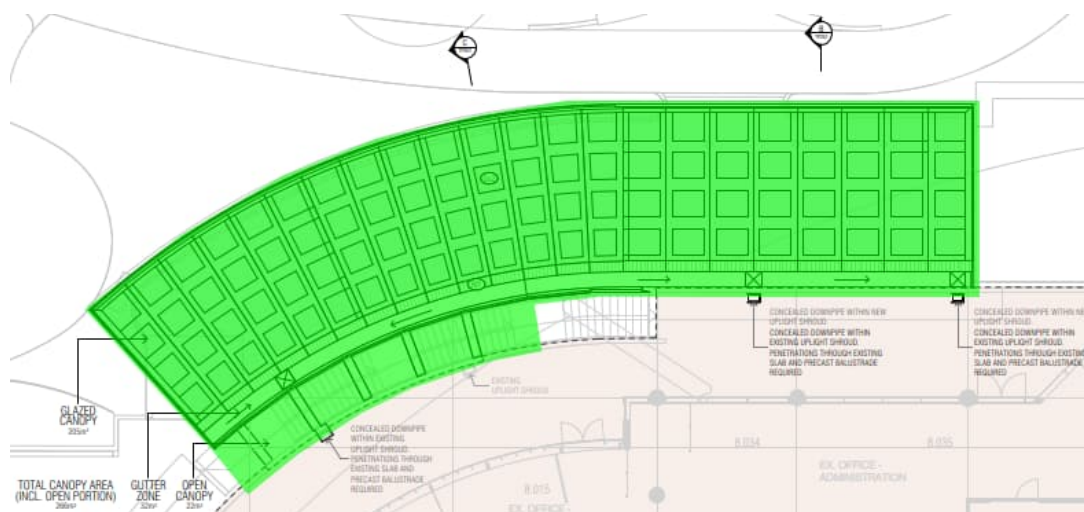


Figure 11: Extract of TP111. Level 8 West – scope of works area. Source: FK July 2024.

## 4.1 Demolition

### 4.1.1 Works within ACM's extent of registration

External demolition on Level 6 will occur to some structure, walls, stairs, external bronze soffit panels, internal ceilings, floor finishes, linings and doors at the northern area, underneath the Theatres Building's existing Level 7 terrace / adjacent the north entry to the Theatre Building's foyers. Glazed walls and doors to the north of the north foyer (space 6.014) and the adjacent casual dining area (space 6.047) are also to be demolished. Existing storerooms as noted on drawing TP002 and TP005 are to be demolished.



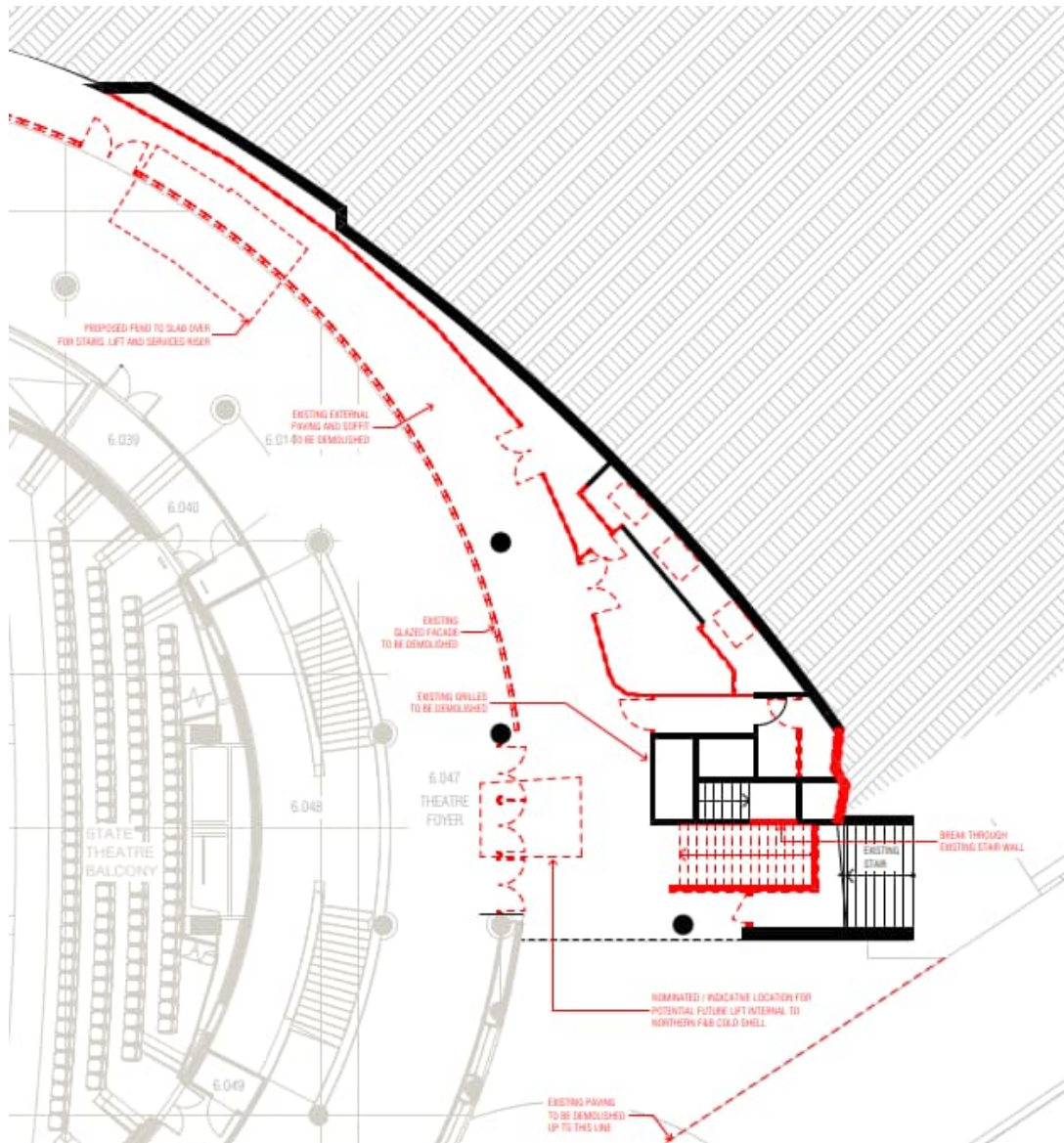


Figure 12: Extract of TP005. The demolition extent to the level 6 northern area is indicated in red. Source: FK, 2024.

On Level 7, the existing screed over the concrete slab, a portion of the concrete slab, terrace steps, and plinths (formerly planters) are to be removed. A small section of the stair balustrade at the top of the northern staircase is also to be demolished.

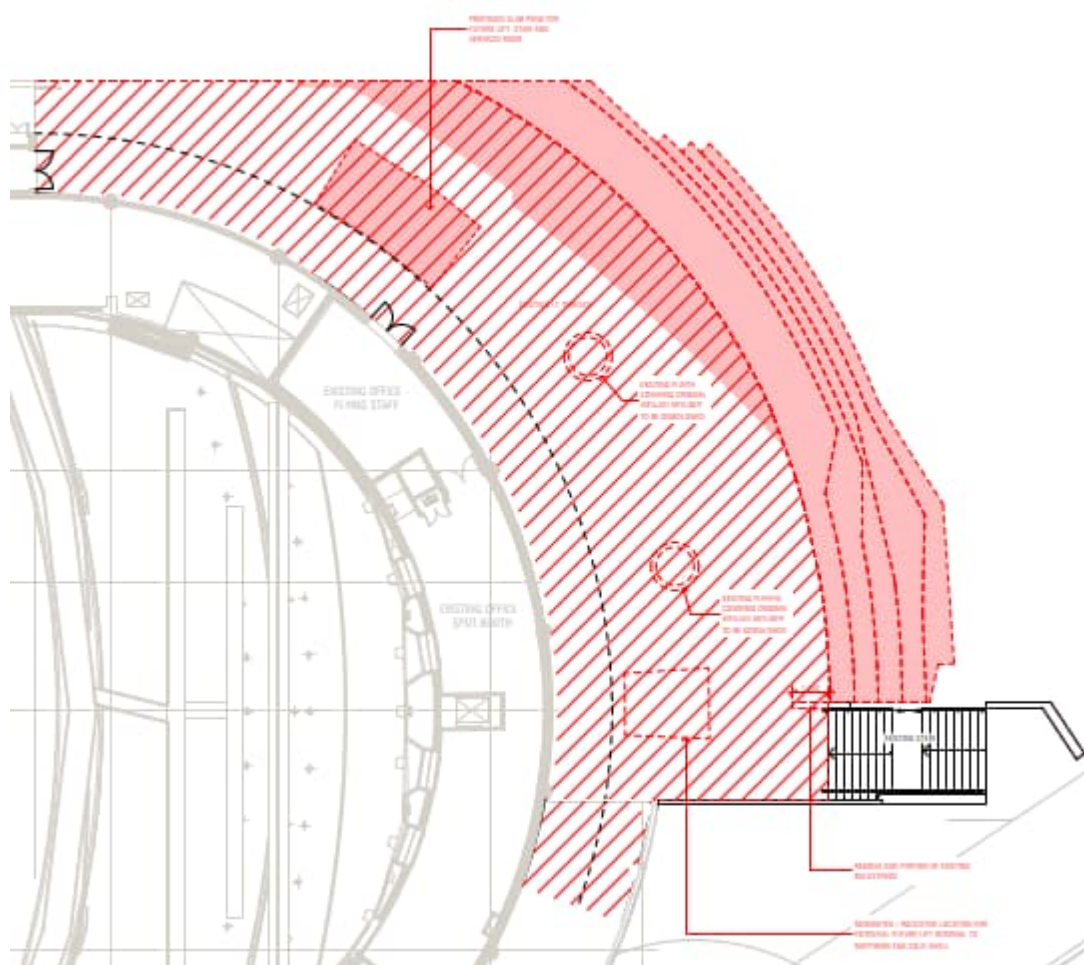


Figure 13: Extract of TP006. The demolition extent to the level 7 northern area is indicated in red. Source: FK, 2024.

There is no additional proposed demolition work to the western elevation of the Theatres Building under this application, a degree of demolition work to Level 6 was captured and approved under permit P37530.

#### 4.1.2 Works within Forward Surge's extent of registration

The removal of part of the existing Level 7 northern terrace and some planters will affect the Forward Surge listing.

### 4.2 Alteration

#### 4.2.1 Works within ACM's extent of registration

On Level 6, an existing fire egress stair, close to St Kilda Road, is to be reconfigured and new walls and door added.



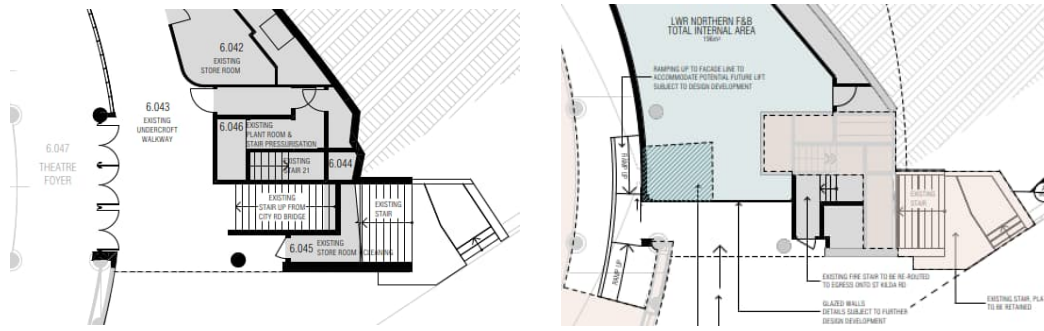


Figure 14: Extract of TP002 and TP100. The existing and new configuration of the Level 6 area beneath the northern terrace. Source: FK, 2024.

On Level 7, the western end of the northern area is to be modified to include a small airlock with new glazed walls and doors. There are no proposed internal alterations to the northern area.

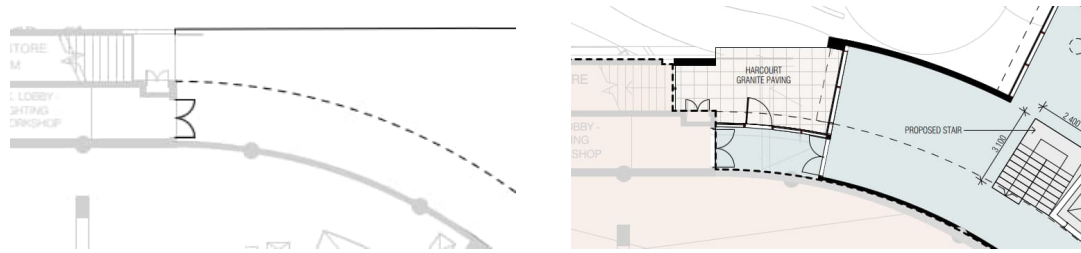


Figure 15: Extract of TP003 and TP101. The existing and new configuration of the western portion of the north Level 7 terrace area. Source: FK, 2024.

There is no additional proposed alteration work to the western area of the Theatres Building.

#### 4.2.2 Works within Forward Surge’s extent of registration

An additional step is to be added to the existing Level 7 northern staircase and the shape and extent of the concrete terrace will be changed and extended to suit the new northern canopy design. The concrete terrace will be paved and tie in with the pedestrian pathways of the adjacent Public Gardens.

### 4.3 New Work

Generally, the two new canopies will be added to the northern and western façade of the Theatres Building on Level 7, and a new cold shell space for a future F&B outlet is proposed to the northern area across Levels 6 and 7. Both canopies, as well as the northern cold shell area, will form part of ACM’s new F&B offerings and support the activation and servicing of the Public Gardens.

#### 4.3.1 Works within ACM’s extent of registration

##### Northern Canopy, Terrace, and Cold Shell

###### Canopy

A new curved, lightweight canopy is proposed to Level 7, enclosing the internal Level 7 F&B area. The canopy structure is supported by custom-profile steel Y-columns painted in mid grey, where the zig-zag glazing is to be affixed. The roof of the canopy is a combination of solid metal deck and four-bay-deep, coffered, glazed roof. The coffers are of GRC and plaster glass painted in Dulux Berkshire White. The roof has a 3-degree pitch which slopes towards and is affixed to the Theatres Building’s existing Level 8 balustrade. To the western end, three exhaust flues in black steel finish protrudes the roof, and 2 intake louvres are to be positioned discretely on the façade. The exact size, location and finish of these flues and louvres are subject to design development. The canopy’s

downpipes are to penetrate the existing Level 8 balustrade and floor slab and be housed in existing light fixtures on the Level 8 balcony or be concealed by another method (to be developed during design development).

In the section of the canopy earmarked for amenities and back of house areas (subject to tenant fitout), new, exposed aggregate concrete curved walls are proposed. Glazed wall and door panels sit in between and tie into the existing building.

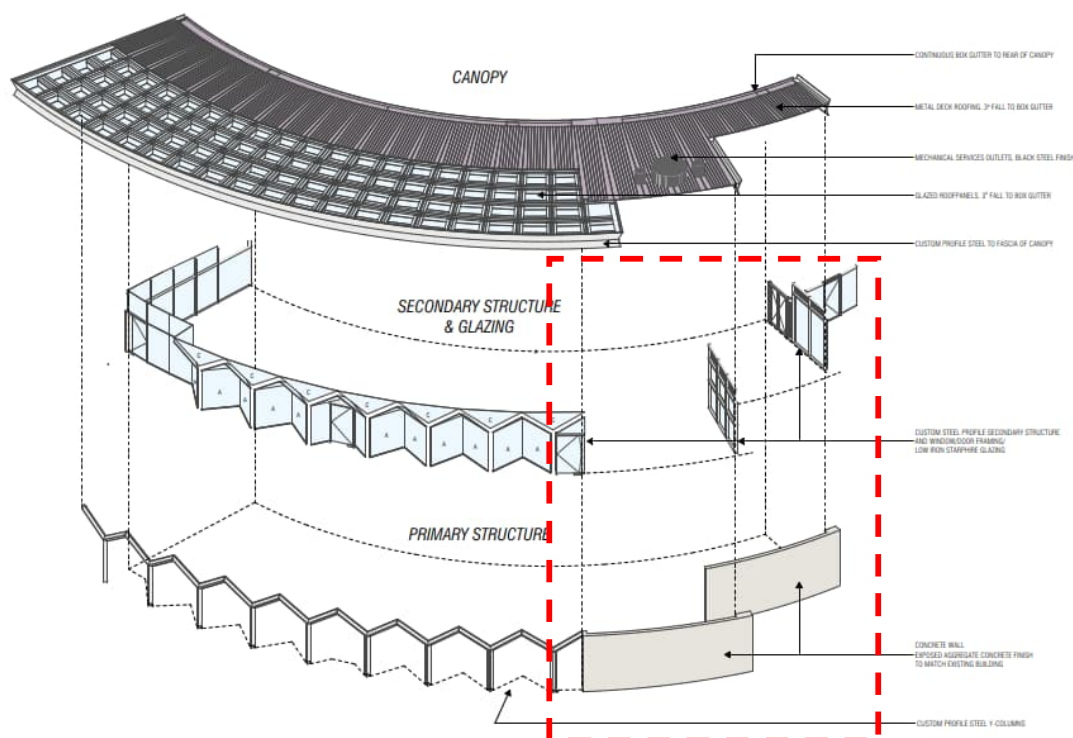


Figure 16: Extract of TP260, showing the proposed northern canopy structure in detail. Exposed aggregate curved walls highlighted in red. Source: FK, 2024.

### Terrace

A new northern terrace with Harcourt granite paving is to be constructed, the location is as per the existing terrace, but extent changed to respond to the new canopy structure. New paving to the terrace will also change its level slightly meaning an additional step will be added to the existing stair up from St Kilda Road. To the eastern boundary of the terrace is a short concrete ramp connecting to the existing Level 7 concourse as the proposed terrace is higher than the existing concourse level. Additionally, as the existing concrete balustrade height of the Theatres Building is not compliant, a new steel handrail is required to be affixed to the top of the concrete balustrade. This is noted on the below plan. The proposed detail of this will be subject to design development.

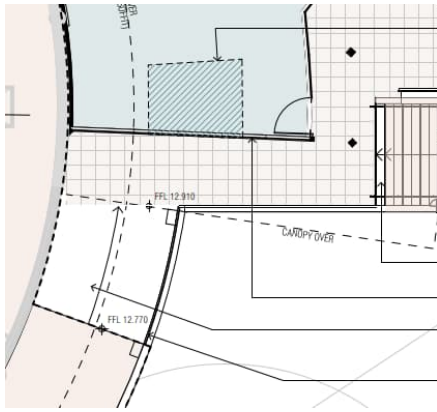


Figure 17: Extract of TP101, showing the proposed ramp, and extent of proposed handrail. Source: FK, 2024.

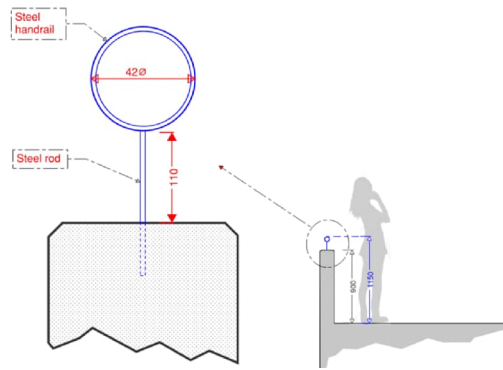


Figure 7: Section detail of the proposed steel handrail affixed to the top of the existing concrete balustrade. Source: Lendlease, 2024.

### Cold shell

An F&B cold shell is proposed to be split across Levels 6 and 7. A cold shell fit-out, also known as base build, refers to a blank interior space that is fitted with the structure and core utilities only. Level 6 of the cold shell lends itself to be used mainly for back-of-house functions such as kitchen and storage, and potentially a small public facing offering at the St Kilda Road elevation. The main front-of-house dining area is likely to occur in the Level 7 cold shell area. However, note that the tenant will ultimately determine and deliver the layout within limitations of the base build and in compliance with the Tenancy Guidelines.

A new lift and stair core is to be constructed in the western part of the cold shell, enabling circulation between Levels 6 and 7. An eastern location within the cold shell is also nominated for the potential installation of a future lift. This eastern lift would allow patrons with various access requirements to access the Level 7 F&B outlet from St Kilda Road more directly.

Internally on Level 6, a new curved, solid wall divides the southern portion of the cold shell from the existing State Theatre foyer area. Figure 22 and 23, shows the propose solid wall that provides the opportunity for the display of artwork that ACM currently don't have the space to display. The full scope of works to the foyer is subject to further design development.

To the eastern portion of Level 6, a new glazed façade to St Kilda Road is proposed. The glazed wall is subject to design development and could allow pedestrians to enter the outlet, without having to enter via the front doors of the Theatres Building, or it may be an operable servery window allowing pedestrians to order from and be served by the F&B outlet. The nominated location of the potential future lift, closest to St Kilda Road, sits internally behind the glazed wall.

On Level 7, the cold shell is enclosed by the canopy and separated from the terrace by a new zig-zag glazed wall and doors.

As a highly complex and connected building, sound insulating wall-covering is proposed to conceal a section of the original external concrete wall, at the rear of the Level 7 cold shell. The acoustic treatment proposed is a partition wall sheeted in plasterboard, to minimise the impacts of sound made by the operational F&B that would otherwise travel through to the adjacent State Theatre technical areas and auditorium.

Base building services are to be provided in the cold shell and will generally reticulate in from the west where they will be capped at the tenancy boundary ready for a tenant to complete fitout works. Services reticulation within the tenancy will be largely subject to tenant fit-out and will be completed in line with the Tenancy Guidelines.

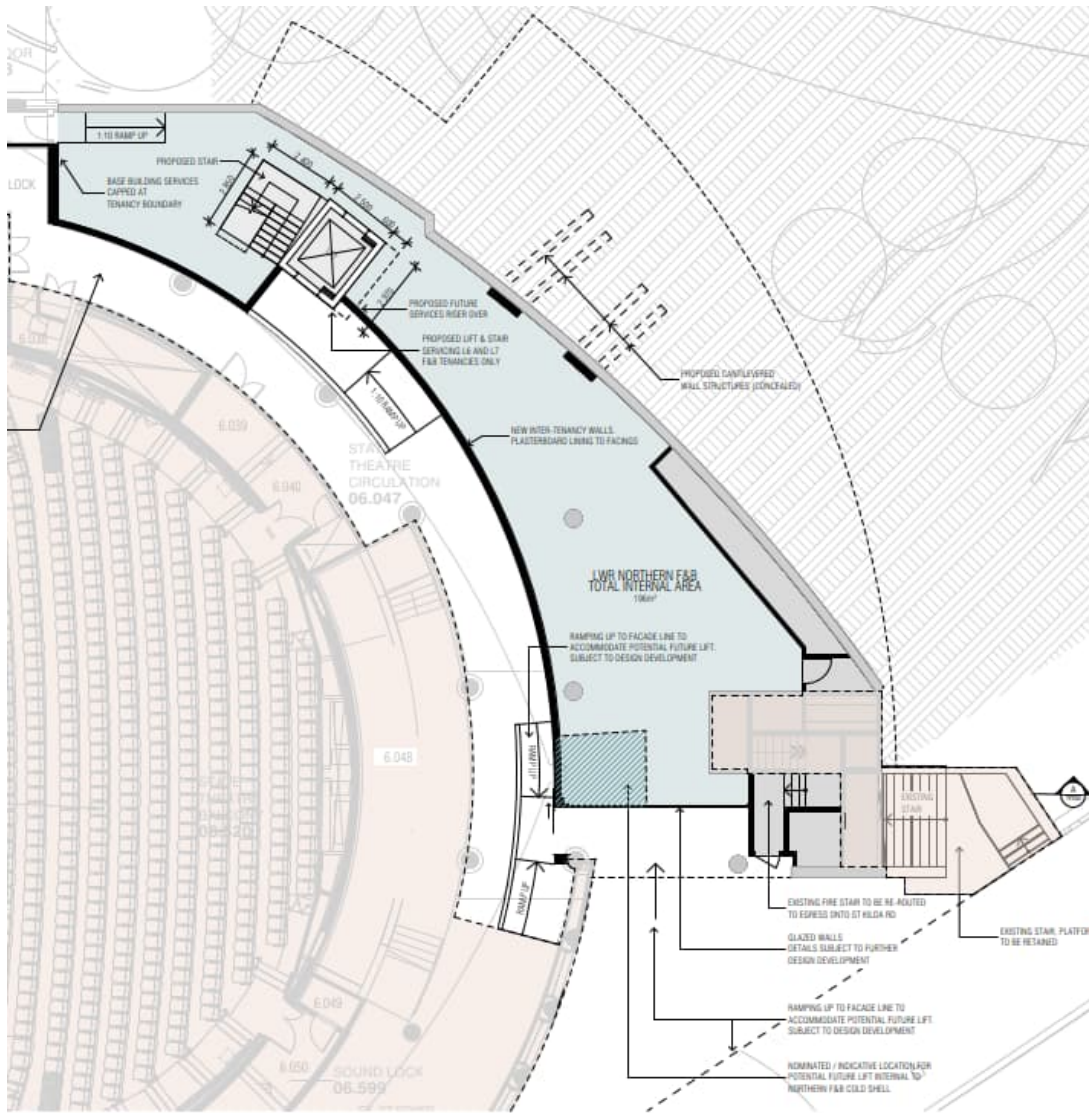


Figure 19: Extract of TP100 showing the extent of the Level 6 northern F&B cold shell. Source: FK, 2024.

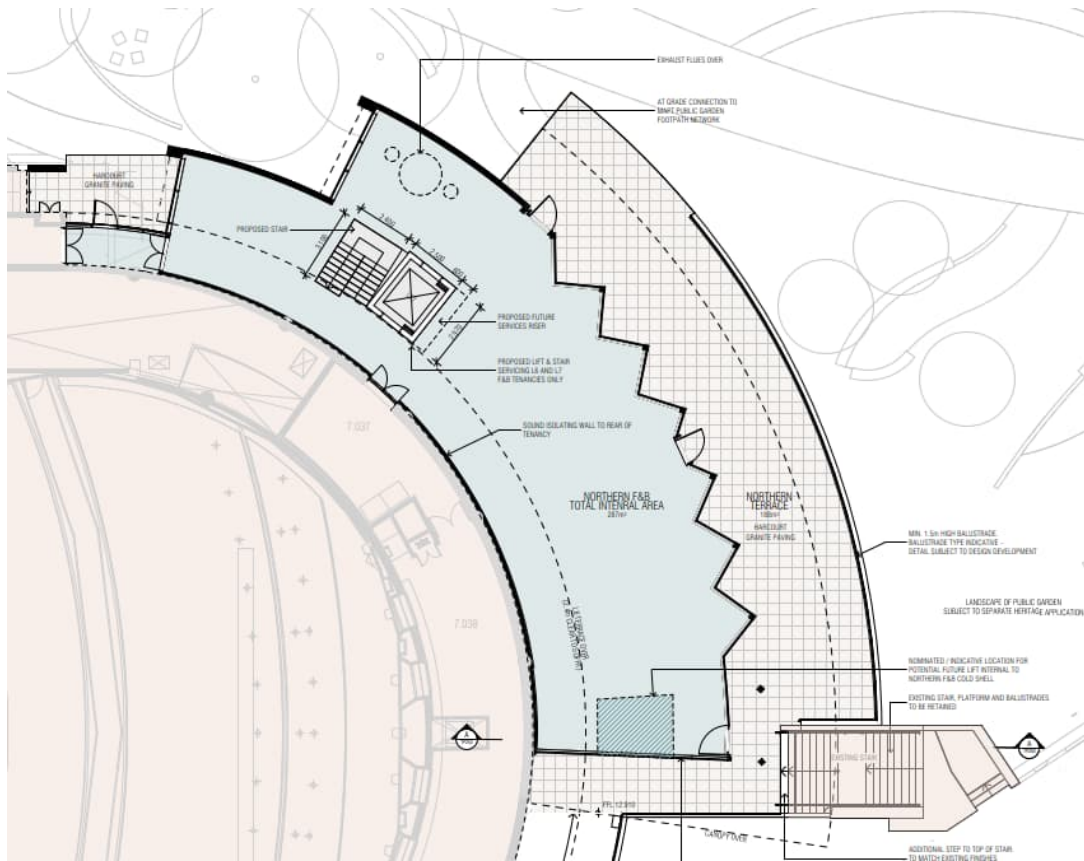


Figure 20: Extract of TP101 showing the extent of the Level 7 northern F&B cold shell. Source: FK, 2024.

### The Foyer

New works are to occur to the State Theatre foyers to support the adjacent proposed F&B tenancy. The Level 5 foyer space, beneath the Level 6 F&B tenancy, boasts a heritage listed gold leaf ceiling. In order to preserve this ceiling – the services in the F&B tenancy have been designed not to penetrate the Level 6 slab (which would require removal of the gold leaf ceiling at Level 5). The new lift to the west of the tenancy requires a lift pit, which also cannot penetrate the Level 6 slab, and as a result requires a new ramp to be inserted on Level 6 to transition from the existing floor level to that of the new lift.



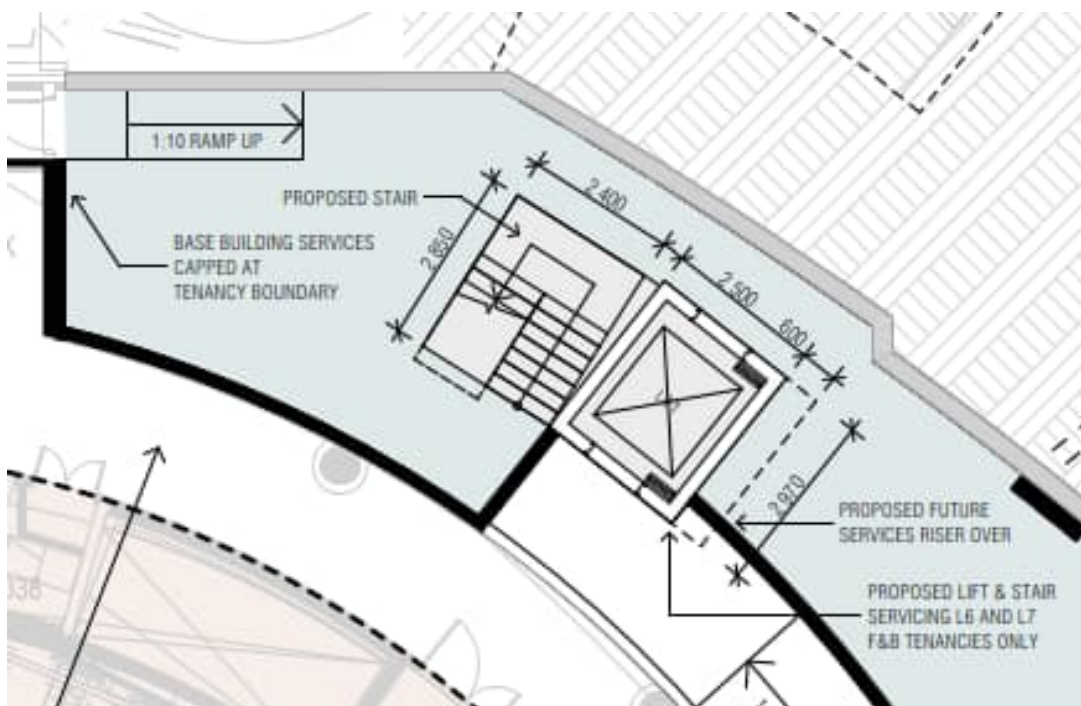


Figure 21: Extract of TP100, showing the proposed ramping within the State Theatre Foyer. Source: FK, 2024.

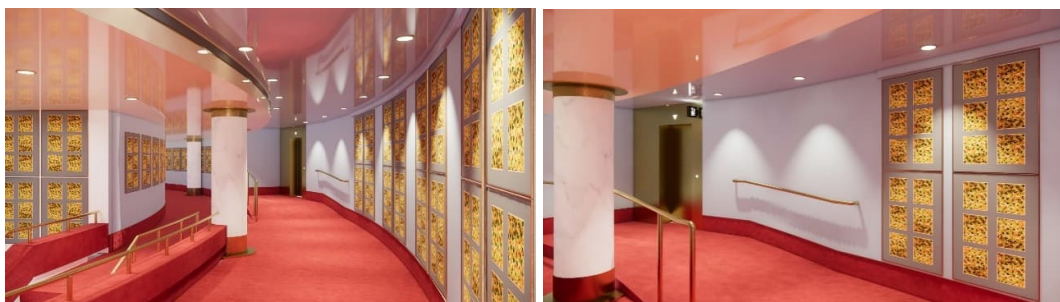


Figure 22 and 23: A view up the ramp illustrated in figure 21. Source: NH, 2023.

If the proposed future lift were incorporated to the St Kilda Road elevation, a similar ramp would also be required in the area shown in Figure 24 below. This ramp has been indicatively shown and will be subject to further design development.

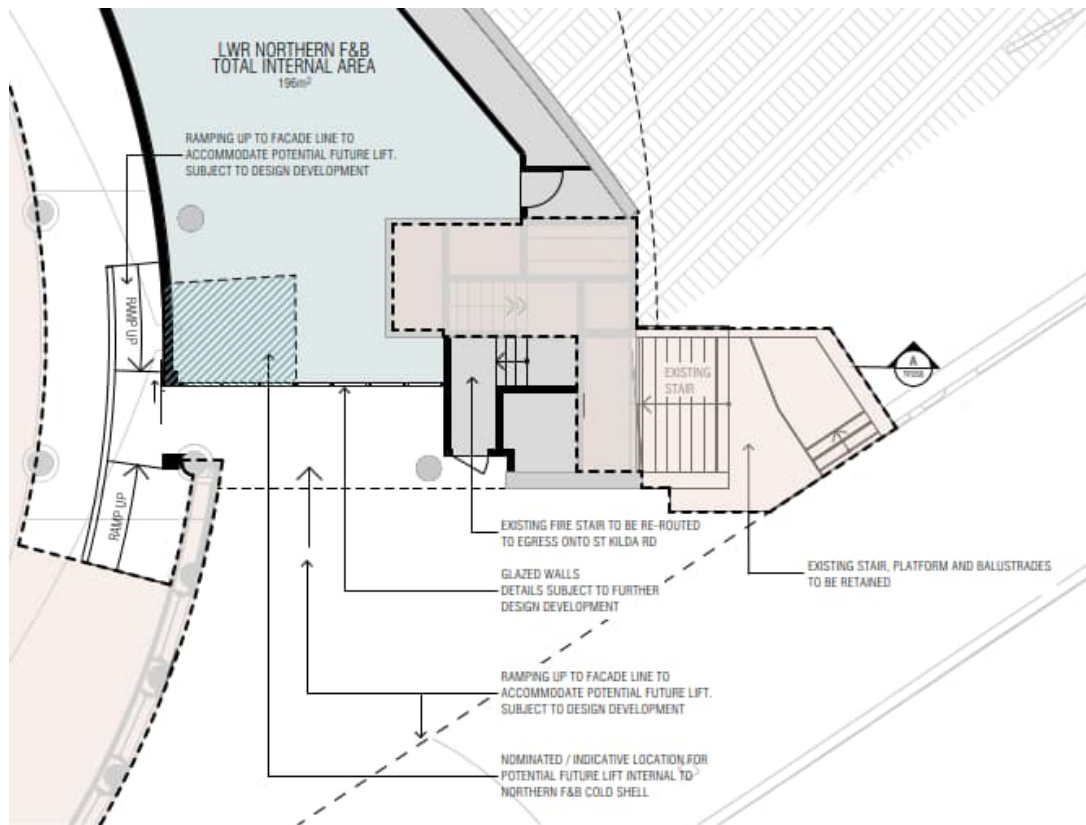


Figure 24: Potential further ramping to forecourt and foyers to accommodate potential future lift to the St Kilda Road elevation.

### Western Canopy

On Level 7, a new canopy structure with a similar design as the northern canopy is to be constructed and affixed to the existing façade. The canopy has a glazed coffer roof supported by Y-columns. To its southern end above the existing staircase, beams are connected to the existing drum of the Theatres Building to support the structure. Unlike the northern canopy, the canopy does not comprise of any glazed walls or doors, it provides an undercover external space only.

Similar to the northern canopy, the western canopy is connected to the drum of the Theatres Building, with services penetrating the Level 8 balustrade and floor slab. Further details will be subject to design development.



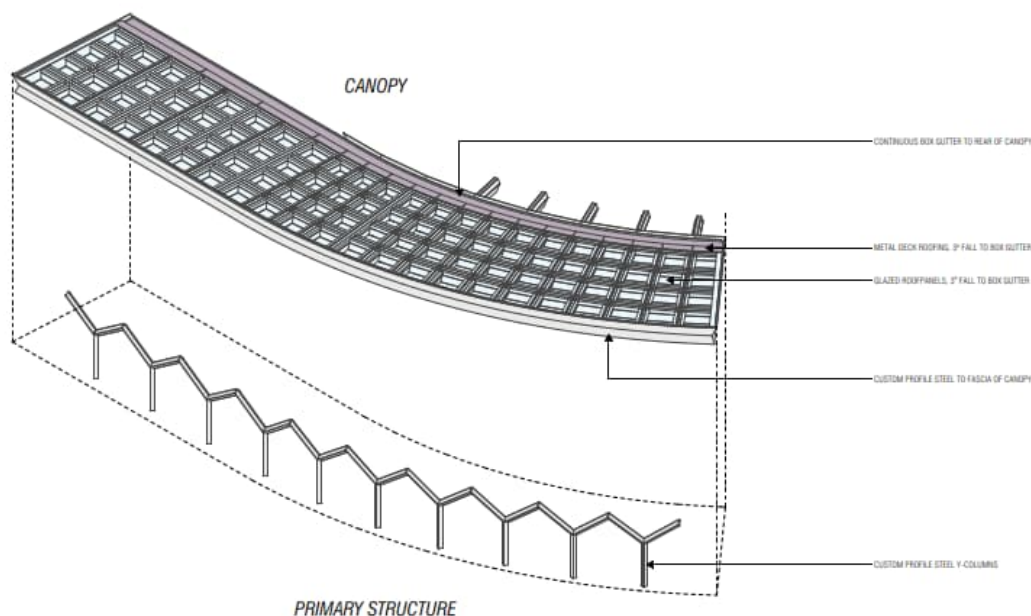


Figure 25: Extract of TP261, showing the proposed canopy structure in detail. Source: FK, 2024.

#### 4.3.2 Works within Forward Surge’s extent of registration

As part of the Level 7 terrace works, a new balustrade is proposed to be installed along its northern edge. This balustrade falls within the Forward Surge listing. The balustrade is required to be 1.5m high to mitigate the risk of falls. The application renders show a glass balustrade; however, the balustrade type is indicative – and the type / detail is subject to design development. Refer figure 21 below for studies completed of 2 balustrade types to date – a glass balustrade (shown left) and a metal palisade balustrade (shown right).

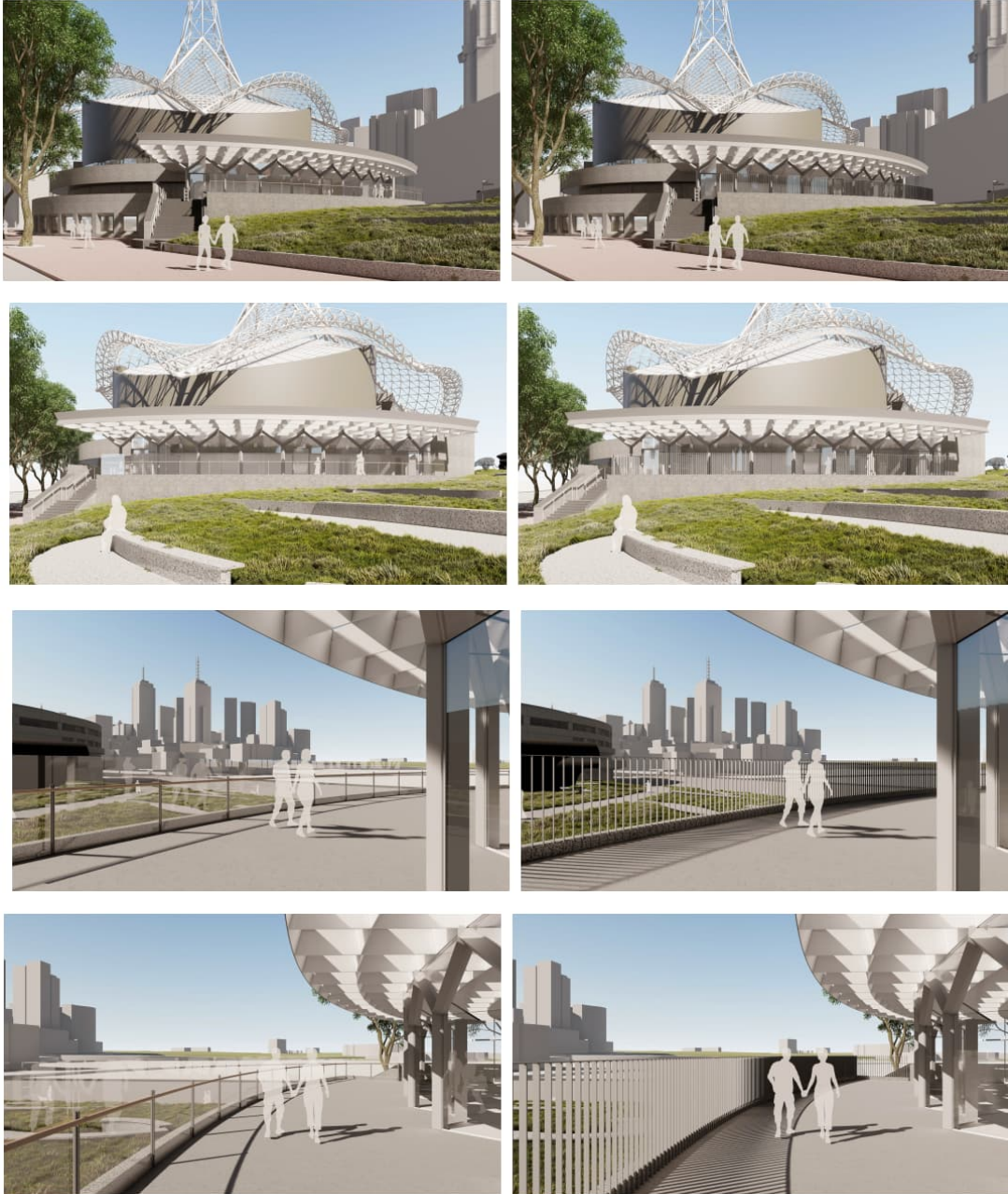


Figure 26: 2 options considered for Level 7 terrace edge balustrade. Source: FK, 2024.



#### 4.4 Options Considered

The proposal has undergone multiple design iterations before arriving at the current design. Considerations are outlined below:

- It was considered to contain the two new F&B outlets within the Theatres Building but dismissed due to lack of operable space internally and the need to connect with the proposed Public Garden.
- The two canopies, especially the northern structure, were tested in less prominent locations. This was dismissed because the southern and eastern forecourts of the Theatres Building are already occupied by other F&B outlets.
- The design of the canopies has been thoroughly considered through various design iterations, which have previously been considered by HV and the Office of Victorian Government Architect (OVGA). The current design of the canopies has had further consideration of the height, for example, a taller, 4.5m northern canopy was proposed but dismissed as it exceeds the height of the Level 8 balcony balustrade. This would have significantly blocked northern views and detract from the Theatres Building's significance. The ratio between the glazed and solid surfaces of the canopies' ceilings was also considered to balance permeability preferences and heat load requirements.



## 5 Assessment

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### 5.1 Impacts, Options Considered and Mitigation

Visual and physical impacts on the heritage places were identified with the proposal. These impacts are outlined as follows; and relevant details, options considered, and strategies to mitigate them discussed in sections 5.1.1 and 5.1.2 respectively:

- Northern canopy and cold shell
  - Overall setting of the Theatres Building as part of Grounds' design
  - Integrity of the Theatres Building's northern elevation
  - Fixings and service penetrations to the Theatres Building's existing drum
  - Addition of a balustrade along the proposed northern terrace
  - Addition of a ramp to the eastern end of the northern terrace
  - Reconfiguration of internal spaces within and to suit the cold shell
  - Addition of a sound insulating wall to the south wall of the Level 7 cold shell
  - Service penetrations within the cold shell
  - Views to Forward Surge
- Western canopy
  - Integrity of the Theatres Building's western elevation
  - Fixings and service penetrations to the Theatres Building's existing drum

#### 5.1.1 Northern Canopy and Cold Shell

##### **Overall setting of the Theatres Building as part of Grounds' design**

The Theatres Building, Hamer Hall, and NGV-I are all works by Roy Grounds. Per the 2013 CMP, the significance of these buildings lies in their distinctive, monumental forms, as well as the spaces in between. Particularly, Policy 14 of the 2013 CMP establishes 'the relationship between the Theatre Building and NGV-I to its south... with Hamer Hall are key elements of its significance'.<sup>1</sup> NGV-I is emphatically rectangular and horizontal; the spire of the Theatres Building displays strong verticality; and the cylindrical form of Hamer Hall is a formal variation countering both vertical and horizontal. This collection of forms, all existing next to one another, gives ACM and NGV-I their distinctive quality.<sup>2</sup> The Theatres Building and Hamer Hall fall under the same VHR registration, separated by the Victorian Arts Centre Lawn, where Forward Surge is located within a separate listing.

As there is no opportunity to incorporate the new F&B offerings within the existing footprint of the Theatres Building, and the need to create a space that is visible to passers-by was determined, two new, projecting forms for the offerings were necessitated. The locations of the new outlets were considered, with the eastern and southern locations dismissed. Currently, the eastern area is occupied by a sizeable freestanding structure, which is used for the Protagonist café. Any attempts to build around it would cause excessive visual clutter when viewed from St Kilda Road. Further, this area is considered as the main entrance for theatregoers accessing the building, with intact fabric and spaces of primary significance from Levels 6 to 8. New interventions would adversely affect these fabrics' integrity, hence detract from the significance of the wider place. On the other hand, while the southern portion of the building is largely of little or no heritage significance on Levels 6 and 7, it is close to the approved future Stage Door location mainly used by performers. The area is also recessed from the public domain and hence less desirable from a business point of view. It is also already home to an F&B offering 'The Barre'. While there are impacts, the northern and western locations were deemed the most appropriate in introducing changes to the Theatres

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<sup>1</sup> 2013 CMP, 82.

<sup>2</sup> 2013 CMP, 27.

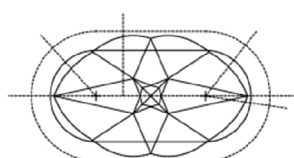
Building where they would reactivate underutilised spaces. Specifically, the northern location is suitably located close to St Kilda Road and would attract foot traffic, and the western location provides good visual connection with the proposed NGV Contemporary development, and both canopies connect in and provide activation to the proposed Public Garden which is an indispensable part of the MAPT vision.

While the western location has minimal visual impacts on the setting of the Theatres Building as intended by Grounds, visual impacts are associated with the location of the proposed northern canopy, where it interrupts the distinctive, juxtaposing forms of the Theatres Building and Hamer Hall, and Forward Surge in between. These are mitigated by the northern canopy and cold shell's design articulation.

In terms of the design consideration for the canopies, they have been designed to have the same radial frame as the Theatres Building's drum which opens out to the Victorian Arts Centre Lawn to the north and NGV-I to the south. This gesture intentionally frames views towards the Victorian Arts Centre Lawn and the future Public Garden, strengthening the relationship between the places.

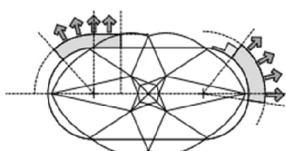
Further, the proposed design of the canopies and the cold shell is inspired by significant and representative features of the Theatres Building, NGV-I, and Hamer Hall, including the significant Theatres Building's lightweight, tectonic spire and skirt and NGV-I's strong horizontality and zig-zag clerestory windows; and representative of Hamer Hall's zig-zag windows added in the 2010s.

The extensive use of glazing for the roofs and wall panels at these spaces, wherever possible, also increases the sense of transparency and encouraging dialogue between the places. Though the new canopies project from the Theatres Building, they disappear into the surrounding landscape in contrast with the monolithic places around them and minimally impact their reading as a collection of forms. The addition of the northern canopy also ensures that the Victorian Arts Centre Lawn remain frequently used in the future, thereby reinforcing Inge King and Grounds' original design vision for Forward Surge to be an interactive, social sculpture.



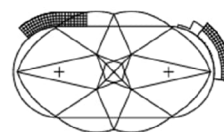
The canopies expand on the existing form and pill shaped geometry of the Theatres Building.

Figure 27: Diagram showing the concept design of the canopies. Source: FK, 2024.



Using radial and circumferential lines, the canopies naturally create forms that expand and open out to the public realm.

Figure 28: Diagram showing the concept design of the canopies. Source: FK, 2024.



These geometries are reinforced in the deep coffered grids of the canopy ceilings creating a light and tectonic attachment to the Theatres Building in the same way the spire acts as a tectonic attachment.

Figure 29: Diagram showing the concept design of the canopies. Source: FK, 2024.

### Integrity of the Theatres Building's northern elevation

The Theatres Building's pill-shaped external form and concrete materiality have undergone little changes since its completion. As such, all external elevations of the building are classified as areas of *primary significance*. Policy 14 of the 2013 CMP recommends to 'retain and conserve the significant external form and fabric of the Theatres Building to maintain the presentation of the building and its role in the broader complex'.<sup>3</sup> The northern elevation is particularly important given its prominence from the Victorian Arts Centre Lawn, Hamer Hall, and St Kilda Road.

The proposed addition of the northern canopy will alter the appearance of the Theatres Building's northern elevation, where parts of the original façade will be concealed or altered. It is understood that this façade is representative of the building's connection to neighbouring heritage places. However, it should also be understood that the canopy is an integral component of the future northern F&B outlet and essential to its dining experience, therefore affects the viability and functionality of the outlet's future operation.

<sup>3</sup> 2013 CMP, 82.





In order to mitigate visual impacts arising from the addition of the northern canopy to the otherwise intact built form, its design articulation has been carefully considered. The lightweight, geometric design of the canopy draws reference from the Theatre Building spire's mesh-like design, with gridlines radiating from the spire. It juxtaposes with the monolithic concrete external walls and can be clearly understood as new. Meanwhile, the canopy's columns, intentionally designed in Y-profile, minimises the number of columns required to support the roof structure, therefore mitigating visual impacts arising from visual clutter created by the new works.

The openness of the canopy is emphasised through the extensive use of glazed coffers for the roof grid, which allows for a continued connection with the surrounding environment. Moreover, the canopy's columns are affixed with zig-zag patterned glazed walls, a homage to glazing at NGV-I and Hamer Hall, where its folded profile creates pockets of seating both internal and external to the future F&B tenancy. Further, the design of glazed, coffered ceilings allows views to the Theatres Building's drum and spire from within the F&B outlet. It was initially proposed to incorporate only one solid bay but dismissed due to excessive heat loads. The proposals of two or three solid bays were then compared to cut back on heat loads. The three bays proposal was found to be a more balanced design in considering visual permeability and acceptable heat loads, allowing a relatively visually pleasing but practical approach for future F&B tenancies.

Externally, as slender structural members concealed by doffer cladding elements and lightweight glazing are the most prominent features of the northern canopy' design, it can be understood as a demountable structure that does not detract from the geometric formalism of the Theatres Building. The neutral and visually recessive materials and finishes palette contributes to the canopy's minimal character, allowing it to be understood as a sympathetic extension that converses with the robust, Brutalist character of the existing building, while ensuring it retains its visual dominance. While the drum will be partially obscured externally by the canopy, it is to remain partially visible within the F&B tenancy. To ensure that this is adhere to by all future tenants, a set of Tenancy Guidelines is to be developed to guide any future use and fit-out of the space should this permit application be successful.

The addition of a northern F&B outlet is essential to the ongoing maintenance and operation of the wider place. While the projecting canopy visually impacts the integrity of the Theatres Building's drum, its design articulation ensures that it can be understood as a distinctively contemporary and reversible addition. Further, through efforts such as the introduction of the Tenancy Guidelines, visual dominance of the Theatres Building is retained, and impacts are minimised.

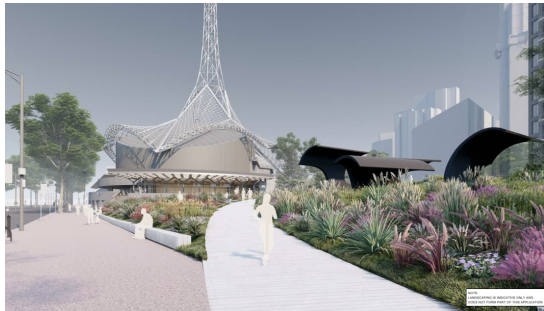


Figure 30: Render view of the proposed northern canopy and the existing Theatres Building, from across the Victorian Arts Centre Lawn. Note landscaping depicted in this image is indicative only and does not form part of this application. Source: FK, 2024.



Figure 31: Render view of the proposed Level 7 northern F&B cold shell. Note the exposed drum on the top part of the wall. Source: FK, 2024.

### Fixings and services penetrations to the Theatres Building's existing drum

The northern canopy structure is largely independent from the existing Theatres Building structure. The roof structural members are fixed to the bush-hammered, curved, concrete drum which is of *primary significance*. Given the importance of the drum, the fixing method was considered so that the number and size of penetrations could be minimised. Specifically, only every second radial



steel member will be bolted to the drum. The proposed number and size of penetrations is subject of further design development but the lightest touch possible will be applied to ensure the reversibility of the northern canopy, where the drum could be easily repaired should it be decided to demolish the structure in the future.

New penetrations are to be introduced to the Level 8 balustrade to allow for drainage works from the northern canopy's roof. Downpipes are to penetrate the balustrade and Level 8 balcony floor slab, they will then be concealed. Refer to Figure 32 for downpipe arrangement. Without affecting the overall appearance of the canopy, the intention is that the downpipes be coordinated so they are contained within the existing light box fixtures on the Level 8 balcony, or be concealed by another method (to be developed during design development). Refer Figure 33 for illustration of integration of downpipe within existing light feature.

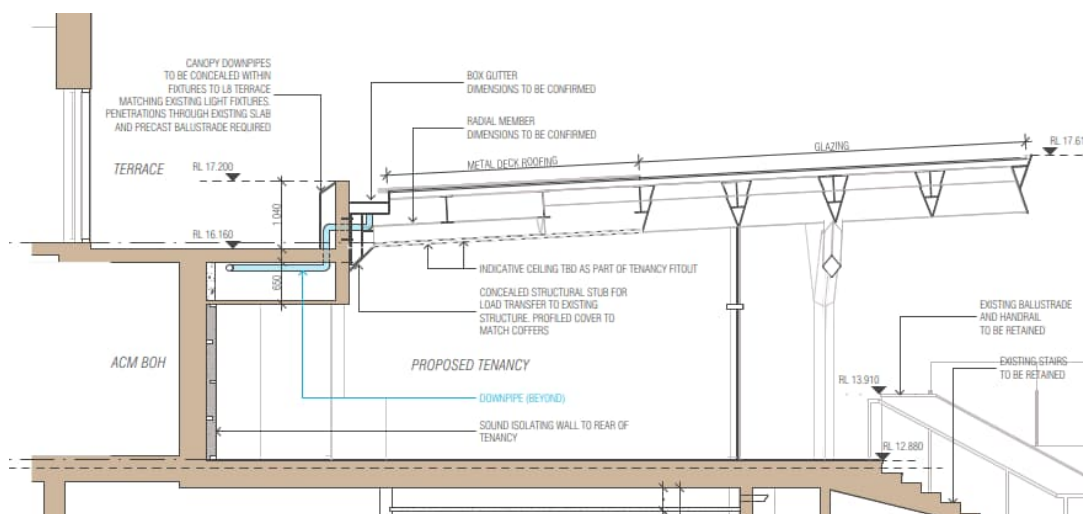


Figure 32: Extract of TP250, showing the section across the proposed northern canopy and existing Theatres Building. Source: FK, 2024.

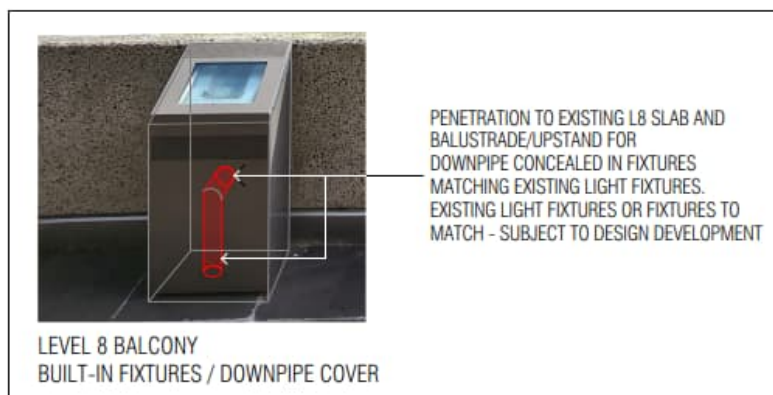


Figure 33: Extract of TP251, integration of downpipe within existing light feature. Source: FK, 2024.

To not affect the gold leaf ceiling in the Level 5 foyer space below the northern F&B tenancy, which is an area of *primary significance*, a raised floor is to be added to Level 6 by any future tenants, so that no services or the lift will penetrate the Level 6 slab and run in the Level 5 ceiling space. This is to be captured in the Tenancy Guidelines.



### **Addition of a balustrade along the proposed northern terrace**

The northern terrace is to be used as an outdoor dining space with freestanding furniture. In accordance with *Safety in Design* requirements, a new 1.5m high balustrade is to be built along the northern edge. This specifically addresses the risk of patrons and members of the public potentially pushing moveable furniture to the balustrade edge and potentially standing on furniture and losing balance. While the area is not of heritage significance, the installation partially blocks views from the F&B outlet to the Victorian Arts Centre Lawn and Hamer Hall, therefore impacting the setting of ACM as intended by Grounds. Visual impacts will be mitigated through design articulation, where a transparent or semi-transparent balustrade (for example a glass style balustrade or an open style palisade balustrade as described in section 4.3.2) will be specified, with final details subject to design development.

### **Addition of a ramp and handrail to the eastern end of the northern terrace**

A new ramp is to connect the proposed northern terrace and the existing Level 7 concourse as the terrace level is higher than that of the concourse. There are physical impacts associated with the work as the ramp is to abut the bush-hammered concrete wall and balustrade, both of *primary significance*. Further, the proposed steel handrail affixed to the top of the concrete balustrade causes visual and physical impacts but is necessitated by compliance requirements. This ramp and extent of handrail is described in section 4.3.1, figure 17 and 18.

### **Reconfiguration of internal spaces within the cold shell and Theatre Building foyer**

Glazed walls and doors to the north of the Level 6 north foyer (space 6.047) and casual dining area (space 6.014) are to be demolished and replaced with a solid partition wall. The two spaces are to be partially integrated with the storerooms (spaces 6.041 to 6.046) to form the proposed F&B cold shell area. This subdivides the currently interconnected spaces 6.014 and 6.047 into a reduced foyer area and enlarges the cold shell. As a result, the current foyer's curved, continuous appearance as designed by Grounds becomes a staggered curve. While noted in the CMP as an area of *contributory significance*, spaces 6.014 and the northern portion of space 6.047 were renovated in the 2000s and the original Truscott design was replaced with a simple bistro fit-out. The existing glazed walls and doors to the north are also located in an undercroft area with limited foot traffic. The proposed reconfiguration therefore does not adversely detract from the significance of the area. This offers a competitive tenancy space in the long run and ensures the future utilisation of the wider heritage place. While impacts have been identified, they are mitigated as much as feasible. Cumulatively, the reconfiguration of Level 6 and 7 spaces for the northern F&B cold shell is acceptable from a heritage perspective as they do not adversely impact the wider place's significance. Refer section 4.3.1, figures 17, 18 and 19 for details of works to foyer.

### **Addition of a sound insulating wall covering to the south wall of the Level 7 cold shell**

A sound insulating wall covering is proposed to be affixed to a section of the original south (rear) wall of the Level 7 cold shell. This is necessitated by the proximity of the F&B area to the State Theatre auditorium, and the differing nature of activities located in each space.

The F&B area is a social venue that creates noises, while the auditorium is an acoustically sensitive space for performance and needs to be uninterrupted by noises. This necessitates a high-quality acoustic insulation that ensures noise does not travel between the dining space and the State Theatre. The installation of the sound insulating wall covering is essential in ensuring the ongoing function of the wider place as originally intended, while offering additional F&B experiences at this current underutilised location. To mitigate physical and visual impacts, the wall covering is to have minimal fixings into the concrete and will be minimally designed. Additionally, the Tenancy Guidelines is to provide direction on the acceptable design changes to be made to the wall. Refer below for location of sound isolating wall:

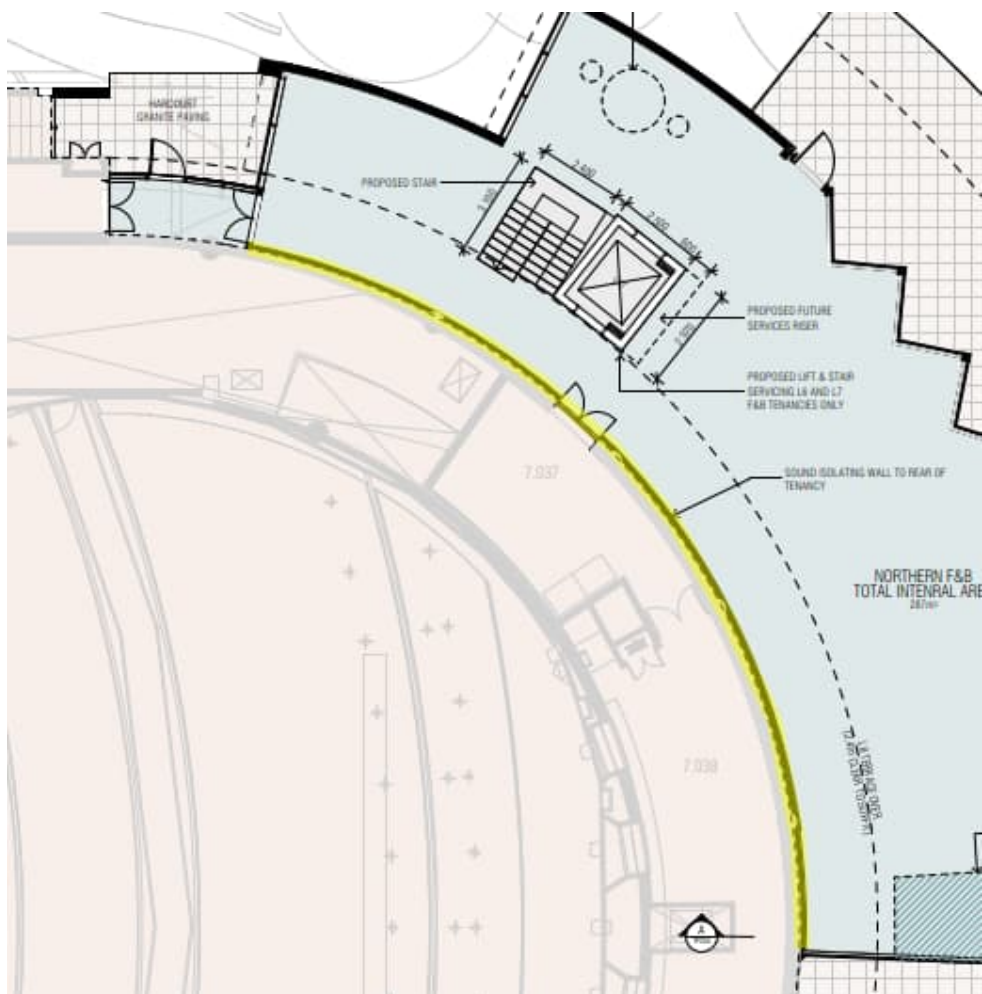


Figure 34: Extract of TP101, Location of sound isolating wall in level 7 F&B tenancy. Source: FK, 2024.

### Service penetrations within and external to the cold shell

Kitchen exhaust flues, general exhaust flues, air intake louvres, drainage, and other services runs are to be routed into the cold shell space to service the future F&B tenancy. There are no impacts arising from the proposed methods of insertion as they will either be hidden externally or internally and be subject to the Tenancy Guidelines. Locations of externally visible services elements have been shown on application drawings, but exact extent, quantity and locations are subject to further design development.

To reduce the visual impact, services are concentrated on the west side of the canopy - three exhaust flues in black steel finish protrudes the roof, and 2 intake louvres will be positioned discretely on the façade. Again, the exact size, location and finish of these flues and louvres are subject to design development.

### Views to Forward Surge

Forward Surge is a sculpture specifically designed by Inge King and commissioned by Roy Grounds' for ACM. Its setting on the Victorian Arts Centre Lawn allows it to aesthetically link the neighbouring Theatres Building and Hamer Hall.

Visual impacts are identified with the proposed location of the northern canopy, where, from an angle, its 3.9m height and deep roof partially block view from the Level 8 Pavilion and balcony to Forward Surge. When the canopy height was being reviewed, the view from both the Pavilion balcony on Level 8 and the new Level 7 F&B tenancy were analysed. The height of 3.9m was



selected as it maintained good access to views for both spaces and was proportionally pleasing. A taller 4.5m canopy was proposed to provide an even more expansive northern vista from the F&B outlet. However, this was dismissed as the overall height of the canopy would exceed that of the Level 8 balcony balustrade and further block views to Forward Surge and beyond. The proposed 3.9m tall canopy is the optimal height that balances northern views from Levels 7 and 8. To mitigate impacts arising from the concealment of Forward Surge, glazed roof panels are proposed, as many as feasible, to allow views from the Level 8 balcony without causing adverse effects on heat loads.



Figure 35: Render north view from inside the Level 7 F&B cold shell. Source: FK, 2024.

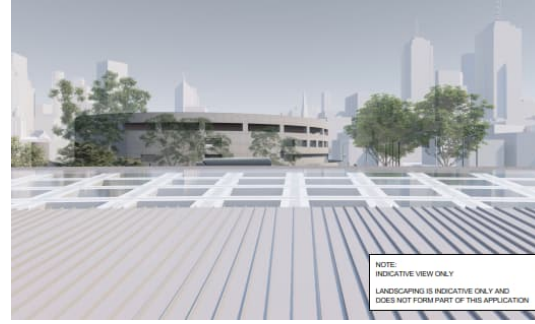


Figure 368: Render north view from the Level 8 balcony. Source: FK, 2024.

### 5.1.2 Western Canopy

#### Integrity of the Theatres Building's western elevation

As discussed in section 5.1.1 above, the Theatres Building's external form and materiality are areas of *primary significance* and recommended to be retained and conserved. The western elevation, while not visible from the thoroughfare of St Kilda Road, will occupy a prominent location in the Public Garden.

The proposed addition of the western canopy will alter the appearance of the Theatres Building's western elevation, where parts of the original façades will be concealed or altered. This impact is acknowledged, and mitigation strategies have been considered. Similar to the northern canopy, the western canopy draws reference from the Theatre Building spire's mesh-like design, with gridlines radiating from the spire. It juxtaposes with the monolithic concrete external walls and can be clearly understood as new. Its use of Y-profile columns minimises vertical support needed to support the roof structure, and hence minimises visual clutter. The openness of the structure is further emphasised through the extensive use of glazed coffers for the roof grid and the lack of wall partitions. Its open design allows for a continued connection with the surrounding landscape. Overall, the canopy can be understood as a demountable and reversible addition to the otherwise grounded Theatres Building.





Figure 37: Render view of the proposed western canopy and the existing Theatres Building, from the future Public Garden. Source: FK, 2024.

### **Fixings and service penetrations to the Theatres Building’s existing drum**

Like the northern canopy, the western canopy structure is largely independent from the existing Theatres Building structure. As it is affixed to the drum, which is of *primary significance*, its fixing method was considered so that the number and size of penetrations could be minimised, hence ensuring that the drum could be repaired should the structure be demolished in the future.

New penetrations are to be introduced to the Level 8 terrace to allow for drainage works from the western canopy’s roof. Downpipes are to penetrate the balustrade and Level 8 balcony floor slab, they will then be concealed.

Refer to Figure 38 for downpipe arrangement. Without affecting the overall appearance of the canopy, the intention is that the downpipes be coordinated so they are contained within the existing light box fixtures on the level 8 balcony, or be concealed by another method (to be developed during design development). Refer Figure 39 for illustration of integration of downpipe within existing light feature.

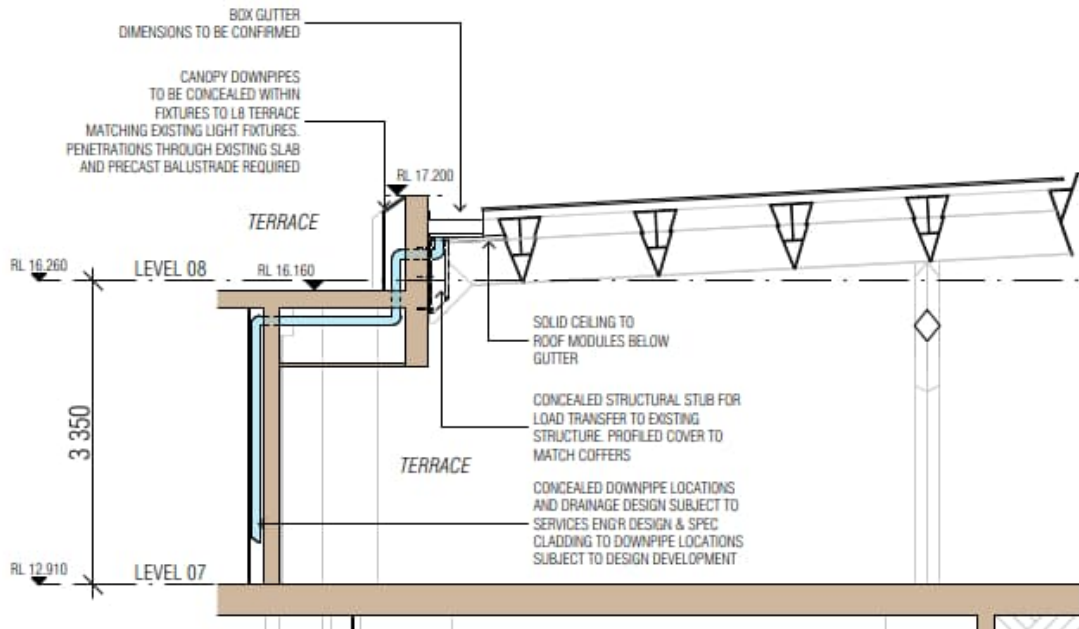


Figure 38: Extract of TP251, showing the section across the proposed western canopy and existing Theatres Building. Source: FK, 2024.

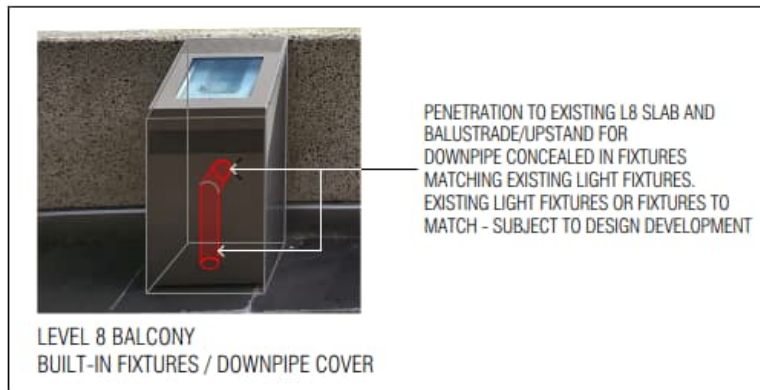


Figure 39: Extract of TP251, integration of downpipe within existing light feature. Source: FK, 2024.

## 5.2 Why the Proposal Should Be Supported

ACM's Theatres Building is a highly utilised, hardworking building. Overall utilisation across the three venues is well in excess of 90% per annum. It exists for the people for whom it was built – all Victorians and visitors to the state. Therefore, at nearly 40 years old, it must be responsive to regulatory, social, and demographic changes to maintain relevance and avoid stagnation.

To carry its leadership position as Australia's biggest and busiest performing arts centre into the future, contribute to a prosperous community, support the creative and visitor economies, and enable a thriving creative community, as part of the MAPT, ACM can meet a range of opportunities including:

- Addressing ageing assets in need of repair and replacement, modern compliance, poor circulation and accessibility issues that impede ongoing viability
- Maintain its financial sustainability and the associated requirement to grow self-generated revenue allowing for more creative and accessible programming to meet the increasing diversity of audiences, artists and arts companies

This body of work forms part of the RACM project and is an important milestone in capitalising on the above opportunities.





By maintaining its relevance, ACM will continue to attract world class performances and this, in turn, will attract the audiences necessary to generate the income ACM requires to maintain its facilities and fulfill its Public Authority functions, as dictated by the *Victorian Arts Centre Act 1979* (VIC) (the Act). The effect this would have on the cultural heritage significance of ACM and Forward Surge is the ability to:

- Maintain, conserve and protect the aesthetic, architectural, historical, scientific and social values of the two registered places for the State of Victoria and future generations
- Maintain and conserve the Performing Arts Collection, Foundation Arts Collection, and the Contemporary Collection and to oversee the exhibition of its materials
- Present performing arts at ACM, and to provide leadership in the promotion and development of the performing arts
- Enrich the cultural, educational, social, and economic life of the people of Victoria
- Deliver the full scope of Phase One of MAPT

### 5.2.1 Matters which the Executive Director is to consider under s101(2)

The following section talks to the reasonable and economic use cases specific to this application, and the impacts of application refusal.

#### **Reasonable Use**

ACM is the preeminent performing arts venue in Australia. It operates 20 hours a day, every day of the year, fulfilling its commitment to the *Victorian Arts Centre Act 1979* to “enrich the cultural, educational, social and economic life of the people of Victoria”. To continue fulfilling this commitment, ACM must continue to evolve and meet the increasing expectations of the role and function of a performing arts centre.

When ACM was established, the role of the performing arts centre (PAC) and its importance in the community was different. Early iterations of performing arts centres that served their communities were to showcase excellence, “bringing the best of the performing arts to the fore” (Stephen Wolff, 2013). This expectation has continued to evolve across the past 40 years – moving from showcasing excellence, to driving the concentration of artistic people and activity, to providing community access to the arts, to “enabling innovation in content and activity” (Stephen Wolff, 2013). This evolution in the role of performing arts centres has shifted world-wide.

Across the past 10 years in particular, ACM has experienced this change in sentiment, and aims to exceed expectations and fulfil our commitment to the *Victorian Arts Centre Act 1979*. Achieving this involves growing the extended experience audiences have come to expect through investment in its infrastructure and evolve its commercial offering to attract and retain visitors that generate important funds for re-investment into opportunities for cultural expression, participation, and sector development.

#### ACM'S Current Offering

Since ACM opened its venues in the 1980s, Food and Beverage has been a part of its offer and experience. Most of those offers have changed to suit the changing tastes and needs of the public including provision of a more *al fresco* experience. Most of the current offers are internal to the Theatres Building and a major provider, Café Vic, was recently closed because of approved precinct works under P35629 to facilitate the new Stage Door works. Other than the current Barre restaurant, there are no other public offers available in the Theatres Building. All other offers are internal to the building or are restricted to members or invited guests. It is reasonable to revitalise ACM's offering to extend the audience experience and respond to increased audience diversity, ensuring we fulfill our remit to be a place for all Victorians and remain inclusive, relevant, and authentically Victorian.

#### Displacement of existing facilities



New facilities are required as existing facilities are impacted by the redevelopment of the Theatres Building, previously approved by Heritage Victoria.

On Level 6 of the Theatres Building, Café Vic is removed and becomes a key space for artists, staff and crew as a new Green Room and Staff Amenities, which need to be located next to the new, accessible Stage Door, approved under P35629.

On Level 7 of the Theatres Building, the Member's Dining Room is removed and becomes a new entryway into the building from the Public Garden, opening the Theatres Building to the wider precinct and helping to achieve the objectives of the MAPT. This was approved under P35629. Though the Member's Dining Room is removed, it is replaced with a new opportunity in the Western F&B, in future part of P35629. Due to the constraints of the existing building envelope and limited footprint available, it was deemed as not appropriate to host the majority of dining space internally. To mitigate the need to expand the inside portion of the Theatres Building, the Canopy will be required to protect patrons from Melbourne's inclement weather conditions, making it a useable and sustainable venue that will contribute to enjoyment and utilisation of the arts and wider precinct, including the new Public Garden.

#### Investment in the Precinct and Public Garden

In addition to the overall investment made into the Melbourne Arts Precinct, the State Government is making significant investment in the Public Garden, which will surround the Theatres Building and connect the Theatres Building to the neighbouring cultural institutions, Southbank community, and CBD. The Public Garden will provide significant new amenity for leisure and recreation to visitors. However, the built infrastructure available and ACM operations must respond to the heightened demand, as increased demand will have significant impact on how the building can continue to service the needs of the Victorian public and tourists to the Precinct. In addition, ACM must help drive the Precinct's role as a premier cultural destination of Victoria. ACM must contribute to this destination by providing contemporary, interesting, and comfortable new F&B amenities, that can respond to opportunistic patronage, as well as drive visitation by becoming a destination itself.

It is reasonable for ACM to be able to upgrade its F&B offering and provide an attractive and accessible environment that will complement their experience of the arts, and in doing so, enrich the cultural, educational, social and economic life of Victorians. We want to provide value that inspires and supports participation.

If these works do not proceed, the Theatres Building will be impacted, and its operations will eventually be unable to support ACM's needs and aspirations.

#### **Economic Use**

As a Public Non-Financial Corporation (PNFC), ACM is required to apply a high degree of commercial acumen to its operations, in direct contrast to many other cultural institutions. As a result, ACM relies on visitation to remain a sustainable offering for the Victorian community. ACM's business model leverages government investment through commercial (self-generated revenue streams, including F&B), to support its overall offering and investment in creative content that provides the balanced and accessible content and artistic participation opportunities for all Victorians.

As a PNFC, ACM navigates a sophisticated balance between the cultural, social, and educational activity and its commercial operations to deliver on the *Victorian Arts Centre Act 1979*. Self-generated revenues have been critical to cover operating costs and to invest in creative content and artistic opportunities to provide a balanced and accessible program, benefitting Victoria's performing arts sector and Victorians, and attracting visitors nationally and internationally.

Prior to 2020, ACM generated \$4 in revenue for every \$1 of government base funding invested and, pre-COVID, ongoing government funding comprised around 20 per cent of ACM's revenue. The remaining 80% was self-generated via:

- Visitor revenues (ticketing, F&B, car park)
- Presenter revenues (resident companies and external hirers)
- Fundraising (philanthropy, sponsorships, memberships)



Venue utilisation was at peak levels and further growth capacity was limited: State Theatre (97 per cent); Playhouse (95 per cent); Fairfax Studio (97 per cent).

Further trading revenue growth at that stage was reliant on increased visitor and audience attraction, selling more unsold seats – which with an average audience size, already strong at 76 per cent of capacity in indoor venues, this is not an easy achievement.

Today, ACM needs commercial activity growth more than ever to remain sustainable, providing more varied offerings and extending the visitor experience further. This is primarily due to the current downturn in audience numbers it has experienced, as has most other venues across the world, brought on by the pandemic and ongoing financial environment. This commercial activity includes working with theatre producers in a more hybrid way to curate the right performance mix balance and, working its F&B offerings (both current and planned) more efficiently.

A healthy core business is essential to keep delivering value for money for Government. In a public sector cost environment combined with low base funding, ACM needs to be able to continue to self-generate commercial revenue through key sources such as F&B offerings or will increasingly need to rely on additional Government support. Part of this includes introducing new or improved products and services, and innovative new venues that cater to a wider audience and are attractive year-round in all weather conditions.

### 5.2.2 Matters which the Executive Director may consider under s101(3)

Apart from Hamer Hall and Forward Surge, there are several nearby places subject to state-level heritage controls, including NGV-I, St Kilda Road (VHR H2359), Domain Parklands (VHR H2304), and Princes Bridge (VHR H1447).

The proposed northern canopy will be visible from St Kilda Road and Domain Parklands, and to a lesser extent, Princes Bridge. The proposed western canopy will be visible from NGV-I. Although the two canopies can be seen from these places, visual impacts are relatively minor and do not cause detrimental effects on the understanding of their cultural heritage significance.



## 6 Summary of Impacts and Conclusion

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This application is a vital part of the MAPT, which introduces new F&B offerings at ACM's Theatres Building and enhances the place's functionality.

While it is acknowledged that the existing setting and appearance of the Theatres Building are impacted by adding new canopies, these works are necessitated by reasonable and economic considerations, which have cumulative benefits to the wider heritage and MAPT in the long run. The design of the two canopies, northern F&B cold shell, northern terrace, and associated spaces have been carefully considered, and multiple rounds of iterations were made after receiving feedback from HV and the OVGA. The proposed design is a contemporary interpretation of Grounds' design vision, which is sympathetic to the neighbouring Hamer Hall, NGV-I, and Forward Surge. It also contrasts with the Theatres Building's monolithic form and can clearly be understood as a later addition. Where there are impacts, they are mitigated by proposing lightweight, demountable structures that ensures the Theatres Building's concrete drum can be repaired in the future.

In conclusion, it is found that this proposal will not have an adverse impact on the significance of ACM or Forward Surge and is supportable from a heritage perspective as it contributes to the long-term conservation and protection of the wider heritage place's cultural heritage significance, ensuring that it can be enjoyed by future generations living in and visiting the State of Victoria.



## 7 Recommended Conditions

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In light of the duration and extensive detailing required for a project of this nature and complexity, the following conditions have been developed for consideration by Heritage Victoria:

1. The permission granted for this permit shall expire if one of the following circumstances applies: the permitted works have not commenced within two (2) years of the original date of issue of this permit or are not completed within six (6) years of the original date of issue of this permit unless otherwise agreed in writing by the Executive Director, Heritage Victoria.
2. By the completion of all works approved by this permit, Tenancy Guidelines must be provided for endorsement by the Executive Director, Heritage Victoria and once endorsed becomes part of the permit. The Tenancy Guidelines are to include guidance on interior finishes, services, as well as operational requirements.
3. Should further minor changes in accordance with the intent and approach of the endorsed documentation become necessary, correspondence and supporting documentation must be prepared and lodged for assessment by the Executive Director who will advise on the approach to be taken to address these matters. If the Executive Director considers that the changes are not minor, an amendment to the permit or a new application will be required.
4. Prior to construction of the proposed future lift to the St Kilda Road elevation, all construction details and finishes of the proposed lift and associated works must be provided for endorsement by the Executive Director, Heritage Victoria and once endorsed becomes part of the permit.
5. Prior to commencement of the fit-out of the future northern F&B space, final service routes, and locations of external services elements including details and finishes must be provided for endorsement by the Executive Director, Heritage Victoria and once endorsed becomes part of the permit.
6. Prior to commencement of the future northern F&B space and terrace, all construction details and finishes of the proposed Level 7 terrace balustrade must be provided for endorsement by the Executive Director, Heritage Victoria and once endorsed becomes part of the permit.
7. A schedule/s of materials, colours and finishes (exterior) must be submitted to the Executive Director for approval. Once approved, the schedule/s will be endorsed and will then form part of the permit. The schedule/s must be consistent with materials, colours and finishes detailed in the document *Application documents by Fender Katsalidis, July 2024*. The schedule/s may be provided in stages nominated by the applicant; however all materials, colours and finishes must be approved by the Executive Director, Heritage Victoria prior to their installation on site.
8. Construction-ready architectural drawings must be submitted to the Executive Director for approval. Once approved, the drawings will be endorsed and will then form part of the permit. Approval of drawings may be staged, however drawings must be submitted, approved and endorsed by the Executive Director, Heritage Victoria for each stage of the works, prior to commencement of that stage or activity.







## Appendix A

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# VICTORIAN ARTS CENTRE



VICTORIAN ARTS CENTRE  
SOHE 2008



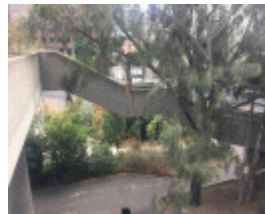
1 victorian arts centre st kilda  
road southbank play house



2019\_Theatres Building.jpg



2019\_Theatres Building 2.jpg



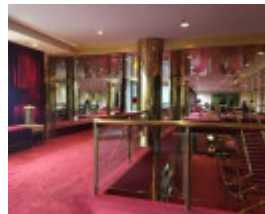
2019\_Stair to Sturt Street.jpg



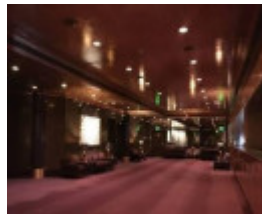
2019\_Hamer Hall  
entrance.jpg



2019\_Theatres Buidling  
L7.jpg



2019\_Theatres Building  
L8.jpg



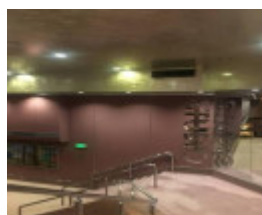
2019\_Playhouse foyer L5.jpg



2019\_Playhouse foyer L3.jpg



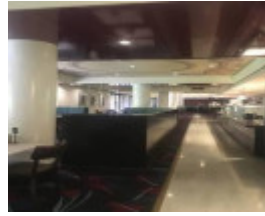
2019\_State Theatre foyer  
L5.jpg



2019\_Fairfax studio foyer.jpg



2019\_Hugh Williamson Room.jpg



2019\_Arts Centre cafe.jpg



2019\_Hamer Hall theatre.jpg



2019\_Hamer Hall Theatre 2.jpg



2019\_Hamer Hall foyer .jpg



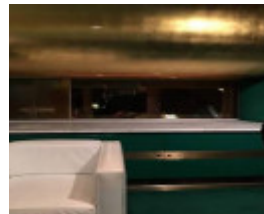
2019\_Hamer Hall foyer.jpg



2019\_Hamer Hall lower level.jpg



2019\_Truscott Room.jpg



2019\_Truscott Room (2).jpg



Hamer Hall pre 2012.jpg



1984\_State Theatre Foyer.jpg



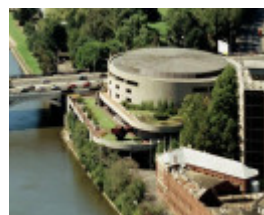
1984\_John Truscott.jpg



1983.jpg



1983 (2).jpg



1983\_3.jpg



1983\_4.jpg



1983 5.jpg



1976.jpg



1984\_Painting the State Theatre curtain.jpg



c1980s\_in front of Theatres Building.jpg



2019\_View from L8\_Theatres Building.jpg



2019\_View between Theatres Building and NGV.jpg



2019\_Rear of Theatres Building.jpg



2019\_Walkway rear of Forward Surge.jpg



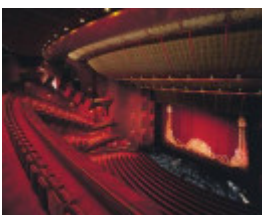
2019\_Covered path in front of Forward Surge.jpg



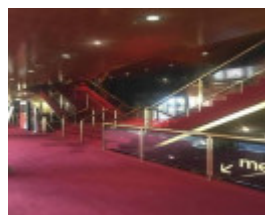
2019\_Looking towards Hamer Hall.jpg



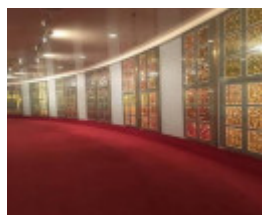
2019\_Hamer Hall adj to Yarra River.jpg



2019\_State Theatre auditorium.jpg



2019\_Theatres Building main entrance.jpg



2019\_Theatres Building Paradise Gardens\_Sidney Nolan.jpg





2019\_Theatres  
Buidling\_Smorgon Family  
Plaza Foyer.jpg



2019\_Theatres  
Building\_Smorgon Family  
Plaza 2.jpg



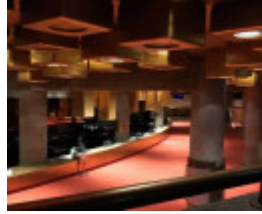
2019\_Geforge Fairfax studio  
foyer.jpg



2019\_Hugh Williamson ante  
room.jpg



2019\_Arts Centre cafe  
ceiling.jpg



2019\_Hamer Hall lower level  
2.jpg



2008\_Original organ in  
Hamer Hall.jpg

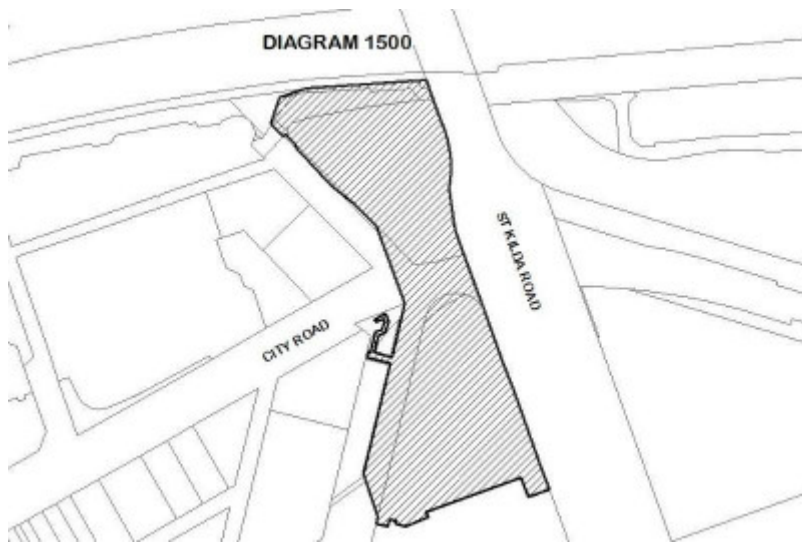


DIAGRAM 1500.jpg

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## Location

100 ST KILDA ROAD SOUTHBANK, MELBOURNE CITY

## **Municipality**

MELBOURNE CITY

## **Level of significance**

Registered

## **Victorian Heritage Register (VHR) Number**

H1500

## **Heritage Overlay Numbers**

HO760

## **VHR Registration**

August 20, 1982

## **Amendment to Registration**

November 14, 2019

## **Heritage Listing**

Victorian Heritage Register

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## **Statement of Significance**

Last updated on - May 2, 2022

### **What is significant?**

The Victorian Arts Centre including the land, all buildings (including the exteriors and interiors), trees, hard landscape elements, gardens, all fixtures attached to the building at the time of registration including light fittings, built-in furniture, decorative elements and wall, ceiling and floor finishes. The registration also includes objects integral to the place including paintings, sculptures, furniture and archival objects.

### **How is it significant?**

The Victorian Arts Centre is of aesthetic, architectural, historical, scientific and social significance to the State of Victoria. It satisfies the following criterion for inclusion in the Victorian Heritage Register:

#### Criterion A

Importance to the course, or pattern, of Victoria's cultural history.

#### Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history.

#### Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

#### Criterion E



Importance in exhibiting particular aesthetic characteristics.

#### Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

#### Criterion G

Strong or special association with a particular present-day community or cultural group for social, cultural or spiritual reasons.

#### Criterion H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

### **Why is it significant?**

The Victorian Arts Centre is significant at the State level for the following reasons:

The Victorian Arts Centre is of historical significance as a major cultural institution which was envisaged as Victoria's pre-eminent performing arts venue. It was an expression of the international arts centre movement of the post-war period and remains one of the largest public works projects in Victoria's history. The Victorian Arts Centre attracted an unusual level of public interest and support, indicating the extent to which Victorians supported the concept of a cultural centre envisaged for the entire community. The complex, with its distinctive spire, provided Melbourne with an important visual identity. [Criterion A]

The Victorian Arts Centre is also of historical significance for its Foundation Art Collection which was established in the early 1970s, particularly the works by some of Australia's most renowned twentieth century artists which were selected or commissioned specifically for the place. It reflects the holistic approach to creative arts encouraged by the mid twentieth century international arts centre movement and the desire to include visual art collections alongside performing art spaces. [Criterion A]

The Victorian Arts Centre is a rare example of an accomplished 1980s interior design scheme and a rare example of the work of Academy Award winning set and costume designer John Truscott. The interiors are an outstanding example of Truscott's theatrical stage and set design applied to permanent interiors and were his largest and most important interior design commission. Due to the temporary nature of set design, the Victorian Arts Centre interiors are a rare surviving example of Truscott's work. [Criterion B]

The Victorian Arts Centre is of architectural and aesthetic significance for its overall design by pre-eminent Victorian architect Roy Grounds as a notable example of his work. The Victorian Arts Centre is also of architectural and aesthetic significance for the distinctive decorative interiors designed by John Truscott and applied to Grounds' architectural design. [Criterion D and E]

The Victorian Arts Centre is scientifically significant for the level of technical accomplishment in addressing the difficulties of the site, including the innovative engineering solutions in relation to the substructure of the buildings. [Criterion F]

The Victorian Arts Centre is socially significant as the pre-eminent performing arts centre in Victoria and is valued by many Victorians who have a shared experience of the place since its opening in 1984. There is a particularly strong attachment for those who regularly frequent the place. For some community members, the attachment began with the public donations to support the development of the place and continues to the present day. In some cases, the attachment is multi-generational. [Criterion G]

The Victorian Arts Centre is significant as a major work of noted Australian modernist architect Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design and changing Victoria's built environment. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to his death in 1981. Grounds' importance as an architect was recognised when he was awarded the RAI Gold Medal in 1968 and was knighted the same year. [Criterion H]

The Victorian Arts Centre is also significant for its association with Sir Rupert Hamer, Premier of Victoria from 1972 – 1981. He played a central role in the development of the precinct and the development of Victoria's arts sector. He was knighted in 1982 and the Melbourne Concert Hall was renamed Hamer Hall following his death in 2004. [Criterion H]

## Permit Exemptions

### General Exemptions:

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must [notify](#) the Executive Director of Heritage Victoria before you start the works or activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

### Specific Exemptions:

It should be noted that Permit Exemptions can be granted at the time of registration (under s.38 of the Heritage Act). Permit Exemptions can also be applied for and granted after registration (under s.92 of the Heritage Act).

Under s.38 of the *Heritage Act 2017* the Executive Director may include in his recommendation categories of works or activities which may be carried out in relation to the place or object without the need for a permit under Part 5 of the Act. The Executive Director must not make a recommendation for any categories of works or activities if he considers that the works or activities may harm the cultural heritage significance of the place or object. The following permit exemptions are not considered to cause harm to the cultural heritage significance of the place.

#### General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

#### General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

#### General Condition 3

All works should ideally be informed by Conservation Management Plans prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained for works suggested in any Conservation Management Plan.

#### **General Condition 4**

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

#### **General Condition 5**

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

#### **Specific Permit Exemptions**

The following works do not require a permit provided they do not harm the cultural heritage significance of the place.

##### ***Outdoor areas***

- Non-structural alterations, repairs and maintenance to the carparks.
- Repair and maintenance work to City Road below the Arts Centre Lawn.
- Subsurface works involving the installation, removal or replacement of watering systems or services.
- Routine repair and maintenance of existing hard landscaping including paving and paths where fabric, design, size, form and method of fixing is repaired or replaced like for like.
- Replacement or removal of light fittings, including pole fittings. (Note this does not apply to any specially made fittings or suites of replicated fittings installed as part of the original design of the Arts Centre).
- Removal or replacement of external directional signage provided the size, location and material remains the same.
- Maintenance, repairs and cleaning to external seating.
- All maintenance and repair works to service vents located in the gardens.
- All maintenance and repair works to emergency fire exit stairs located in the gardens.
- The process of gardening including mulching, removal of dead plants and replacement with matching species, pruning, disease and weed control, and lawn mowing.
- The removal or pruning of dead or dangerous trees to maintain safety and for the management of the trees. The Executive Director must be notified within seven days of commencement works
- Vegetation protection and management of possums and vermin.

##### ***Building exteriors***

- Minor patching, repair and maintenance which replaces like with like without large-scale removal of or damage to the existing fabric or the large-scale introduction of new materials. Repairs must maximise protection and retention of fabric and include the conservation of existing details or elements. Any new materials used for repair must not exacerbate the decay of existing fabric due to chemical incompatibility, obscure existing fabric or limit access to existing fabric for future maintenance.
- Maintenance, repair and replacement of existing services such as plumbing, electrical cabling, surveillance systems, pipes or fire services which does not involve changes in location or scale.
- Removal of extraneous exposed items such as pipe work, ducting, wiring, antennae and aerials, and making good.
- Repainting of painted surfaces in the same colour, type and quality of finish.
- All lighting or works to the existing lighting scheme of the Arts Centre spire and Hamer Hall.
- Erection and removal of temporary structures and infrastructure, including lighting, public address systems and the like in support of events and performances.

##### ***Interiors***

*Public areas (auditoria, lobbies, function rooms, foyers, stairs, passageways, bathrooms, restaurants, cafes and kitchens)*

- Repair and maintenance of existing lifts and escalators including mechanisms and associated elements.
- Repair and maintenance to bathrooms and kitchens where fabric, design, size, form and method of fixing is repaired and/or replaced like for like (excluding leather and associated trim at the entrances to the toilets in Hamer Hall).
- All non-structural and internal works to the Vic Cafe excluding any works which impact or obscure the ceiling.

- Installation, removal or replacement of devices for the hanging of paintings and other wall mounted artworks in existing locations.
- Replacement of carpets and/or flexible floor coverings like with like, provided that a representative sample of the original is recorded and retained.
- Maintenance, repair and replacement of non-original lighting fixtures, tracks and the like.
- Maintenance and repair of original lighting fixtures, tracks and the like, including replacement of bulbs to original lighting, as long as the light quality remains the same.
- Removal and replacement of information, directional and advertising signage within existing signage and display cases.
- The removal and replacement of temporary banners or signage in existing locations.
- All works within display cases.
- All non-structural works in the exhibition space (the Australian Music Vault) behind the St Kilda Road entrance foyer in the Theatres Building.

*Back of house areas (offices, dressing rooms and associated areas, set construction and storage areas, wings and back stage areas, flytowers, loading dock and associated areas)*

- Removal or installation of non-original shelving and built-in cupboards in back of house areas if no structural work is required.
- Installation, removal or replacement of window dressings.
- Installation, removal or replacement of carpets and/or flexible floor coverings.
- Repainting of painted surfaces in the same colour, type and quality of finish.
- The replacement of escalator and lift mechanisms, motors, cars and any associated elements.
- Installation, removal or replacement of existing lighting.
- Repair, replacement and installation of equipment within the stage areas, fly towers, wings and backstage areas as required.
- Alterations within the orchestra pits.
- Temporary installation and removal of all structures and equipment required to stage a performance.
- Works that facilitate DDA compliance in toilets, back of house areas and areas of no-significance providing the works do not harm the significance of the place

### ***Plant Equipment and Services***

- Installation, removal or replacement of plant within existing plant areas.
- Installation, removal or replacement of mechanical systems, electrical systems and equipment, switchboards, communications, hydraulics and fire services.
- The installation of light switches and GPOs. Cover plates to have the same finish as the original.
- Installation, removal or replacement (in the same location) of electric clocks, public address/EWIS systems, CCTV, detectors, alarms, emergency lights, exit signs and the like.

### ***Venue operations***

- Any works associated with short term events including:

o The introduction of temporary structures provided that structures will be erected within and used for a maximum period of three months after which they are removed.

o The introduction of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety for a maximum period of three months after which they will be removed.

- The use of temporary micro tenancies such as food trucks, market stalls and the like.
- Temporary works for operational purposes, for example, the establishment of temporary wayfinding/directional signage.
- The display, installation and removal of temporary promotional elements such as banners, billboards, flagpoles in existing locations.

### ***Safety and security***

- Works or activities, including emergency stabilisation, necessary to secure safety where a structure or part of a structure has been irreparably damaged or destabilised and poses a safety risk to its users or the

public. It is acknowledged that in some instances additional damage to significant fabric may be required to stabilise and make safe. In these instances every attempt must be made to conserve and retain as much significant fabric as possible. The Executive Director, Heritage Victoria, must be notified within seven days of the commencement of these works or activities.

- Installation of bollards and other hostile vehicle mitigation devices along the extremities of the site.

### ***Objects integral to the place***

There are a number of fixed and non-fixed objects which are integral to the Victorian Arts Centre. They include:

1. Objects in the Foundation Art collection which were commissioned or acquired for the place prior to the opening in 1984 (refer to Attachment 1, Inventory 1)
2. Furniture designed by John Truscott as an integral part of the interiors. (refer to Attachment 1, Inventory 2)
3. Elements in storage which were part of the place at the time of opening in 1984. (refer to Attachment 1, Inventory 3)
4. Archive (refer to Attachment 1, Inventory 4)

### ***Specific permit exemptions for objects in the Foundation Art Collection (Inventory 1)***

All of the following exemptions must be in accordance with the National Standards for Australian Museums and Galleries and/or in accordance with the accepted collection management standards, policies and procedures of Arts Centre Melbourne.

- Management of artworks (including removal and relocation, display, conservation, and temporary loans of eighteen months or less).
- All storage and exhibition locations, methods and materials must be designed to prevent light damage to the colours, damage from handling and other deterioration.
- Artworks must be removed or protected in the event of any building or maintenance works occurring nearby.
- The conservation, research or analysis of registered heritage objects does not require approval by the Executive Director pursuant to the *Heritage Act 2017*, where the Arts Centre employs qualified conservators.
- The installation, relocation or removal of items of the art collection that are not included in the inventory of Registered Objects Integral to the Registered Place.
- The sculpture *Forward Surge* should remain on its current, original site within the Arts Centre Lawn. Full public access to the sculpture should be maintained. *Forward Surge* (VHR H2378) is included in the VHR as a Registered Place. Refer to *Forward Surge* (VHR H2378) for full permit policy and permit exemptions. Permit applications or exemptions approved under the registration for *Forward Surge* (VHR H2378) are permit exempt under this registration.
- The sculpture *Dervish* is not in its original location and can be re-located, preferably returned to its original position on the middle terrace of Hamer Hall. *Dervish* should be regularly maintained to stop corrosion of the metal beyond the intended finish of the weathered steel. It should be cleaned in a way which maintains the overall patination. Spot cleaning which results in an uneven appearance should be avoided.

### ***Specific permit exemptions for furniture (Inventory 2)***

- Re-upholstering and repair of original furniture like with like, provided that a representative sample of the original upholstery (where it survives) is recorded and retained.
- General cleaning and maintenance.
- Temporary relocation within the Arts Centre of furniture for events or functions.

## **Theme**

### 9. Shaping cultural and creative life

Construction dates        1973, 1976,

Architect/Designer        Grounds, Roy,

Heritage Act Categories    Registered place, Registered object integral to a registered place,

Hermes Number 1067

Property Number

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## History

The location of an Arts Centre along St Kilda Road was first proposed in 1943 but the site was not officially proclaimed until 1957. In 1959 Grounds, Romberg and Boyd were appointed as the architects of the ambitious project. In awarding the commission, emphasis was placed on Grounds' thirty years of experience and he subsequently became solely responsible for the project. He devoted much of his time, from 1959 until his death in 1981, to its design and construction.

Although funded primarily by the Victorian State Government, the project also had a high level of public engagement. The National Gallery and Cultural Centre Appeal raised £600,000 in 1960 and represents the extent to which Victorians offered their support to the concept of a cultural centre which would serve the entire community. Responsibility for the project lay with the Building Committee which was established in 1956 and comprised a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later, Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For twenty five years this committee was a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer, and Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre.

Construction of stage one of the project, the art gallery, commenced in 1962. The rectangular building was constructed of bluestone with a triangular art school to the west completed in 1970. The area to the north, between the newly constructed gallery and the Snowden Gardens had been allocated to the theatre and concert halls which were to be located under a circular spire with covered access to the gallery. The National Gallery of Victoria (NGV) opened as the first stage of the Victorian Arts Centre in 1968, and attention then turned to the completion of the remainder of the complex. This included a concert hall and theatres originally conceived by Roy Grounds as one building under a spire, linked to the gallery via a covered porch.

Work began on the theatre site in 1973, with excavation work not completed until 1978, two years later than expected. Work on the more stable concert hall site began in 1976. A high level of technical accomplishment was required to address the difficulties of the site, including innovative engineering solutions in relation to the substructure, or 'bathtub' of the buildings and particularly for the Theatres Building where the steel piling was protected from corrosion by a cathodic system of a type and scale previously only used in engineering structures such as wharves and pipelines. As work began on the substructures, the plans of the buildings and their interiors were developed. Plans for the auditoria components grew and the State government was persuaded to annex land all the way to the Yarra River. The design for the State Theatre was altered to accommodate 2,000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to consider alternatives to his original design. The Theatres Building was modified and extended above the level of St Kilda Road as a bush-hammered concrete building, and the spire, lifted to house the flytower, became an enormous latticed space frame. The Concert Hall (now Hamer Hall), also originally intended to be primarily underground, became a massive, sandstone coloured precast concrete panelled cylinder.

In 1980 Academy Award-winning expatriate set and costume designer, John Truscott, was employed to decorate the interiors, and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by the requirement to leave elements already constructed, such as Ground's faceted cave-like interior of the Concert Hall and his steel mesh draped ceiling in the State Theatre. Truscott embellished these elements, applying a painted finish to imitate striated rock to the Concert Hall interior and adding perforated brass cups to the steel mesh ceiling. Generally, the interiors of the Theatres Building and Hamer Hall are a combination of the form and layout designed by Roy Grounds, overlaid with the decorative designs of John Truscott. Instead of continuing with Grounds' earth tones and restrained materials and finishes palette, Truscott took his inspiration



from the underground world of precious metals and stones. The result is rich, theatrical and colourful interiors which are in strong contrast to the austerity of the exteriors.

Truscott's interiors are highly considered and every aspect was custom designed and made for the place - from decorative painted finishes, to furniture, lamps, planters and rubbish bins. Most of the artworks were commissioned during the 1970s and 1980s from Australia's most well-known twentieth century artists including Arthur Boyd, Roger Kemp, Sidney Nolan, John Olsen, David Rankin, Jeffrey Smart and Clifford Possum Tjapaltjarri for the Theatres Building and Asher Bilu and Donald Laycock for Hamer Hall. The size and shape of many were specified to ensure the overall visual proportions of the spaces were maintained.

The original estimates for the project included £100,000 for special architectural finishes, murals, sculpture, or other works of art of a permanent nature. Grounds, the Building Committee and selected members of Melbourne's artistic community were involved in the commissioning, selecting and placement of artworks for both the interior and exterior of the complex. In 1972 Mrs Diana Gibson made a significant donation in memory of her grandfather, Sir William Angliss. This established the William Angliss Art Fund, overseen by the William Angliss Art Committee (later the Works of Art Advisory Committee) which was used to purchase works of art for the Arts Centre. Roy Grounds 'indicated a number of spaces where large works of art could be displayed'. The first two works purchased from the Fund were Inge King's *Forward Surge*, and Clement Meadmore's *Dervish* which were both specifically commissioned for the Arts Centre site. In 1980, the third piece, Carl Milles' *Hand of God* (since relocated to the Sidney Myer Music Bowl), was donated by Sir Ian and Lady Potter and accepted by the Victorian Arts Centre Trust. Internally, some works, such as Hugh Oliveiro's *Mural* are integral parts of the fabric of the building, while paintings by Arthur Boyd, John Olsen Sidney Nolan, and other eminent Australian artists were commissioned or purchased for particular spaces.

The Concert Hall opened in November 1982, while substantial work remained to be completed on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had taken twenty five years to complete.

### Roy Grounds

After leaving school, Roy Grounds joined his brother in the practice of Blackett and Forster. He attended the Melbourne University Architectural Atelier in 1927-28 and took night classes at Brighton Technical School, developing an interest in the Bauhaus and architectural modernism. In his late twenties, Grounds worked in Britain and Europe and then the United States of America. On his return to Melbourne in 1932, he established a partnership with Geoffrey Mewton, a former Blackett and Forster colleague and they became known as the leading Australian exponents of modernism in house design. From 1951-53, Grounds was a senior lecturer in the University of Melbourne Faculty of Architecture. He retained his private practice, styling himself as both a modernist and traditionalist and became well known for the use of geometric forms in his designs. In 1953 Grounds formed a partnership with his university colleagues Robin Boyd and Frederick Romberg. Over the next eight years the firm designed some of the leading modern buildings in Australia. They provided plans for Melbourne's new arts precinct (the Victorian Arts Centre) in 1961, but by 1962 Grounds had established his own design team and left the partnership. Grounds continued to design other projects but the Arts Centre consumed most of his time until his death in 1981.

### John Truscott

John Truscott's career in the theatre began with his first design commission for *A Midsummer Night's Dream* for the National Theatre Movement at the age of eighteen. In 1957, he began working for the Melbourne Little Theatre (later St Martin's Theatre Company) where he designed almost eighty productions in six years. His work for the J.C. Williamson Theatres Ltd production of *Camelot* (1963) led to an invitation to design the Hollywood film version of *Camelot*, for which he received two Academy Awards. He was also nominated for Best Art Direction for the feature film *Paint Your Wagon* (1969). Truscott returned to Australia in 1978 and began designing the interiors of the Melbourne Concert Hall (now Hamer Hall) in 1980. On completion of the Theatres building which officially opened on 29 October 1984, Truscott returned to Los Angeles. In 1988 he returned to Australia as creative consultant to Brisbane's World Expo. At the time of his death in 1993 Truscott was the government appointed artist-in-residence at Arts Centre Melbourne.

### Key references

Allom Lovell and Associates (1995) *Victorian Arts Centre Conservation Management Plan*

Lovell Chen (2013) *Theatres Building Arts Centre Melbourne Conservation Management Plan*

Arts Centre Melbourne documents:

- . *Foundation Art Collection Inventory*
- . *Arts Centre Melbourne Self-Guided Tour booklet*
- . <https://performingartscollection.files.wordpress.com>

## **Plaque Citation**

Work began on this concert hall, theatre and spire complex in 1973. Designed by Roy Grounds, with interiors by John Truscott, the opening in 1982-84 signified the completion of one of Victoria's largest public works projects.

## **Extent of Registration**

Heritage Act 2017

### **NOTICE OF REGISTRATION**

As Executive Director for the purpose of the Heritage Act 2017, I give notice under section 53 that the Victorian Heritage Register is amended by modifying a place in the Heritage Register:

Number: H1500

Category: Registered Place, Registered Objects Integral to a Registered Place

Place: Victorian Arts Centre

Location: 100 St Kilda Road, Southbank

Municipality: Melbourne City

All of the place shown hatched on Diagram 1500 encompassing all of Crown Allotment 3 Parish of Melbourne South; Crown Allotment 2342 Parish of Melbourne South; Crown Allotment 2341 Parish of Melbourne South; Crown Allotment 2336 Parish of Melbourne South; and part of Crown Allotment 13F, Section C, Parish of Melbourne South; and all of the objects integral to the place which are listed in the four inventories held by the Executive Director.

STEVEN AVERY

Executive Director

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*This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.*

*For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>*

# FORWARD SURGE



2017.jpg



2017 Forward Surge .jpg



aerial.jpg



2017a.jpg



2017d.jpg



2017b.jpg



2017 from St Kilda Road.jpg



2017c.jpg



2017 view towards to Arts Centre.jpg



2017 view towards St Kilda Road.jpg



2017 mortar used for landscape elements (detail).jpg



2017, base.jpg



2017 stairs from Arts Centre Lawn to Hamer Hall.jpg



2017 in front of the Arts Centre.jpg



2017 garden beds next to Hamer Hall.jpg



2016.jpg



2016, Inge King with Rings of Saturn.jpg



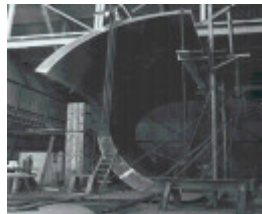
2014.jpg



1992.jpg



1981 During installation.gif



1975-6 Forward Surge under construction .gif

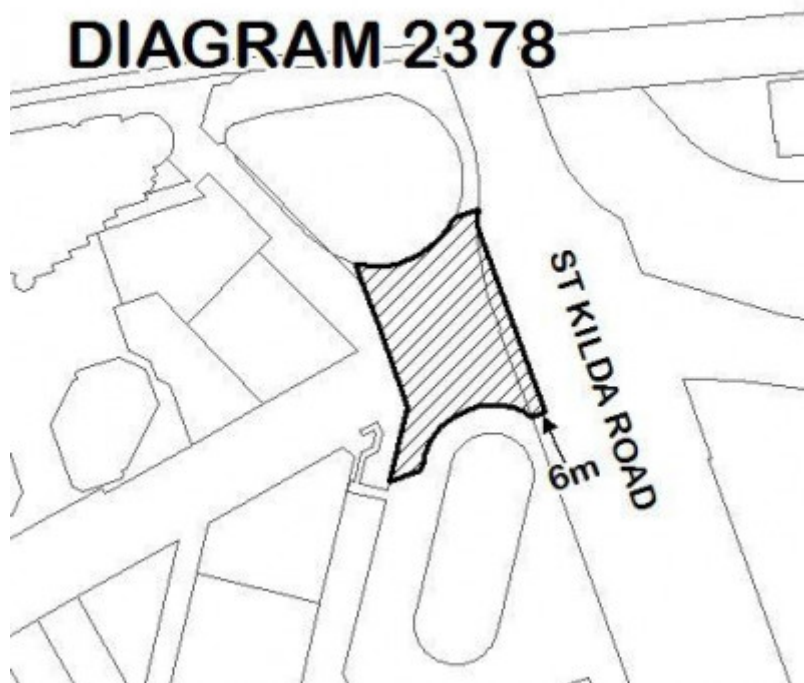


Diagram 2378.JPG

## Location

100 ST KILDA ROAD SOUTHBANK, MELBOURNE CITY

## Municipality

MELBOURNE CITY

## Level of significance

Registered

## Victorian Heritage Register (VHR) Number

H2378

## VHR Registration

June 14, 2018

## Heritage Listing

Victorian Heritage Register

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## Statement of Significance

Last updated on - May 31, 2018

### History Summary

Forward Surge was installed on the Victorian Arts Centre Lawn in 1981. Sculptor Inge King made the maquette before receiving the commission to enlarge it from the architect, Roy Grounds, in 1973. Inge King had at that time reached the full maturity of her creative powers and Forward Surge is widely considered her most important work. She always envisaged that the work would suit a public plaza and, when the work was commissioned, the Victorian Arts Centre Lawn proved to be an ideal location that matched the intentions of the artist and architect. Hamer Hall is located on the site of the former site Snowden Park. The City of Melbourne permitted the loss of this park providing an equivalent "verdant space" was created to replace it. The Arts Centre Lawn was created to fulfil this condition.

### Description Summary

Forward Surge is an imposing work of sculpture on a monumental scale. It consists of four reinforced, hollow steel 'waves' which are painted black. The work rises 5.16 metres above ground and each of the four steel 'waves' or elements measures 7 metres across and weighs approximately six tonnes. It is an entirely abstract sculpture where the artist has created a series of waves rolling towards the city that would also encourage people to physically move about the space, exploring and engaging with the work at a bodily level. The sculpture was also designed to be appreciated from a moving car. The 'waves' are set into a concrete plinth covered with earth and bluestone pavers; the paved area measures 15.14 x 13.68 metres. The paved bluestone base is surrounded by the extensive, green Arts Centre Lawn with Hamer Hall at the northern end and the Theatres Building at the southern. The eastern boundary of the site is St Kilda Road and the western is the edge of the bridge over Sturt Street. The lawn covers part of the roof of the Arts Centre and the bridge over City Road, Sturt Street and Southgate Avenue. Because of the height of the bridge and the necessarily shallow depth of soil, grass was the only possible planting for most of the area, except for the northern edge next to Hamer Hall where taller trees can be planted in the deeper soil.

Traditional owners/Registered Aboriginal Parties

This site is part of the traditional land of the Kulin Nation.

## WHAT IS SIGNIFICANT?

Forward Surge, a monumental public sculpture made by renowned Australian sculptor Inge King (1915-2016) and its setting on the Arts Centre Lawn. The sculpture is made from fabricated steel, painted black, set into concrete foundations and surrounded by bluestone pavers and a large green lawn with concrete edged garden beds. The sculpture comprises four upright curved steel 'blades' that appear to roll northwards and it visually links the two main performance spaces in the Victorian Arts Centre precinct. The Arts Centre Lawn is the setting both for the sculpture and extensive public use.

## HOW IS IT SIGNIFICANT?

Forward Surge is of cultural, aesthetic and historical significance to the State of Victoria. It satisfies the following criteria for inclusion in the Victorian Heritage Register:

### Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

### Criterion E

Importance in exhibiting particular aesthetic characteristics.

### Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

### Criterion H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

## WHY IS IT SIGNIFICANT?

Forward Surge is significant at the State level for the following reasons:

Forward Surge is culturally significant as one of the most outstanding examples in Victoria of late modernist public sculpture. Forward Surge has become an iconic Melbourne landmark. It is culturally significant for the way it demonstrates how some modern sculpture was designed to encourage human interaction. Forward Surge was also designed to be viewed from a moving car. Its setting on the Arts Centre Lawn greatly contributes to the human interaction. It is culturally significant as one of Melbourne's few public art works from the 1970s that remains in situ in its original site with mostly original surrounds. [Criterion D]

Forward Surge is aesthetically significant for the way it integrates harmoniously with the built environment while its monumental, black appearance ensures that it remains an independent artwork. *Forward Surge* was selected by Arts Centre architect Roy Grounds to aesthetically link Hamer Hall and the Theatres Building.

Forward Surge is culturally significant for the way that it is widely appreciated by both the general and academic communities. It occupies a central place in Victorian cultural history. [Criterion E]

Forward Surge is technically significant because the fabrication and installation of this large and heavy public art work was a technical achievement by sculpture fabricators and installers J.K. Fasham, engineer Joe Borg and Thermal Engineering. It is also the largest (in terms of length and breadth) work made by Inge King. *Forward Surge* is creatively significant as an abstract sculpture made from multiple different elements which succeed in creating changing sensations of form, space and light as people walk through and around them. [Criterion F]

Forward Surge is historically significant because it was created by one of Victoria's most celebrated and critically respected sculptors - Inge King. Forward Surge is the most important creative achievement of her career and was her first significant public commission in Victoria, her home state. Forward Surge is historically significant because it is associated with Roy Grounds and his design of the Victorian Arts Centre. It continues the tradition of other modernist buildings where the architect commissioned artwork as an important part of the site. Forward



Surge is historically significant because of its associations with the emigre artists who came to Australia after WWII and who collectively revitalised Victorian cultural life. It is also associated with the *Centre Five* group of modernist sculptors, one of whom was Inge King, who advocated for sculpture to be incorporated into architectural projects. [Criterion H]

## Permit Exemptions

### General Exemptions:

General exemptions apply to all places and objects included in the Victorian Heritage Register (VHR). General exemptions have been designed to allow everyday activities, maintenance and changes to your property, which don't harm its cultural heritage significance, to proceed without the need to obtain approvals under the Heritage Act 2017.

Places of worship: In some circumstances, you can alter a place of worship to accommodate religious practices without a permit, but you must [notify](#) the Executive Director of Heritage Victoria before you start the works or activities at least 20 business days before the works or activities are to commence.

Subdivision/consolidation: Permit exemptions exist for some subdivisions and consolidations. If the subdivision or consolidation is in accordance with a planning permit granted under Part 4 of the *Planning and Environment Act 1987* and the application for the planning permit was referred to the Executive Director of Heritage Victoria as a determining referral authority, a permit is not required.

Specific exemptions may also apply to your registered place or object. If applicable, these are listed below. Specific exemptions are tailored to the conservation and management needs of an individual registered place or object and set out works and activities that are exempt from the requirements of a permit. Specific exemptions prevail if they conflict with general exemptions.

Find out more about heritage permit exemptions [here](#).

### Specific Exemptions:

It should be noted that Permit Exemptions can be granted at the time of registration (s.49(3) of the *Heritage Act 2017*). Permit Exemptions can also be applied for and granted after registration (under under s.92 of the *Heritage Act 2017*).

#### General Condition 1

All exempted alterations are to be planned and carried out in a manner which prevents damage to the fabric of the registered place or object.

#### General Condition 2

Should it become apparent during further inspection or the carrying out of works that original or previously hidden or inaccessible details of the place or object are revealed which relate to the significance of the place or object, then the exemption covering such works shall cease and Heritage Victoria shall be notified as soon as possible.

#### General Condition 3

All works should ideally be informed by Conservation Management Plans prepared for the place. The Executive Director is not bound by any Conservation Management Plan, and permits still must be obtained for works suggested in any Conservation Management Plan.

#### General Condition 4

Nothing in this determination prevents the Heritage Council from amending or rescinding all or any of the permit exemptions.

#### General Condition 5

Nothing in this determination exempts owners or their agents from the responsibility to seek relevant planning or building permits from the relevant responsible authority, where applicable.

#### Specific Permit Exemptions

-Touch-up painting of un-corroded areas of the sculpture only, using semi-gloss black paint, provided that preparation or painting does not remove large amounts of original paint.

#### General Exemptions:

-Maintenance and replacement of plumbing and electrical services near the sculpture providing that the original formation of the sculpture and its bluestone base remains unaltered, and does not have a detrimental impact on its cultural heritage significance.

#### Public Safety and Security:

-The erection of temporary security fencing, scaffolding, hoardings or surveillance systems to prevent unauthorised access or secure public safety which will not adversely affect significant fabric of the place provided that temporary structures are removed within 30 days of erection.

-Emergency building stabilisation (including propping) necessary to secure safety where a site feature has been irreparably damaged or destabilised and represents a safety risk.

Note: Urgent or emergency site works are to be undertaken by an appropriately qualified specialist such as a structural engineer, or other heritage professional.

#### Signage and Site Interpretation:

-No signage or interpretation may be fixed to *Forward Surge*.

-Signage and site interpretation activities provided the signs located and be of a suitable size so as not to obscure any views of or cause any damage to significant fabric of the place.

-The erection of non-illuminated signage to ensure public safety or to assist in the interpretation of the heritage significance of the place or object and which will not adversely affect significant fabric including landscape features of the place or obstruct significant views of the sculpture.

#### Landscape Exemptions

-Works to pathways that are not part of the original design, and do not affect the cultural heritage significance of the sculpture and the Arts Centre Lawn.

-Minor repairs and maintenance to hard landscape elements, structures, steps, paths, steps and gutters, drainage and irrigation systems, edging, fences and gates but not the bluestone paving surrounding *Forward Surge*.

-The process of gardening, including mowing, hedge clipping, bedding displays, removal of dead shrubs and replanting the same species or cultivar, disease and weed control, and maintenance to care for existing plants.

-The removal or pruning of dead or dangerous trees to maintain safety.

-Subsurface works involving the installation, removal or replacement of watering and drainage systems in accordance with AS4970 and on the condition that works do not impact on the bluestone paving, concrete garden beds or underground concrete plinth.

-Vegetation protection and management of possums and vermin.

## Theme

### 9. Shaping cultural and creative life

Construction dates	1973,
Heritage Act Categories	Registered place,
Hermes Number	5097
Property Number	

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## History

### Arts Centre Lawn

*Forward Surge* is located on the Arts Centre Lawn. The lawn was included in the design of the Arts Centre partially to fulfil a condition imposed by the City of Melbourne. The design had placed Hamer Hall on the site of Snowden Park. The City of Melbourne permitted the loss of this park providing an equivalent "verdant space" was created to replace it. The Arts Centre Lawn does this. The lawn was also necessary to cover both part of the roof of the Arts Centre and the bridge over City Road, Sturt Street and Southgate Avenue.

### Commissioning of *Forward Surge*

*Forward Surge* sits at the heart of the Victorian Arts Centre (VHR H1500). The complex was designed by the architect Roy Grounds from 1962 and the final building was completed in 1984 after his death. *Forward Surge* was installed on 22 March 1981. Roy Grounds chose *Forward Surge* from a 1:12 scale maquette included in King's second Australian solo exhibition, *Inge King: Maquettes for Monumental Sculpture*, held at the Chapman Powell Street Gallery, South Yarra on 2-14 April 1973. Powell Street Gallery director, David Chapman had arranged for the members of the Victorian Arts Centre Building Committee, including Roy Grounds, to visit the exhibition. As King later recalled, when Grounds saw the maquette for *Forward Surge* he said, 'I want this one.'

The maquette itself remained in the artist's possession until 2006, when she gifted it to the Arts Centre Melbourne (accession no. VAC2006-006.001). Before the full-sized sculpture could be fabricated, a second maquette had to be made to account for the wider bases that were needed to allow each element (a partial arch) to stand unsupported. The second maquette was later acquired by Dr and Mrs Bruce Munro and given by them to the Geelong Art Gallery in 1983 (accession no. 1983.76.a-e).

The final site for *Forward Surge* came to be seen by the artist as integral to the work. In the exhibition catalogue, the *Forward Surge* maquette was designated as a 'sculpture for open air environment.' While this was a very broad remit, in retrospect the location came to be seen by King as ideal. In large part, this is owing to the surrounding architecture: the curves of the steel sculpture echo the curves of Hamer Hall and the Theatres Building, while also contrasting with them in terms of material: black-painted steel versus concrete. The horizontal layout of the four sculptural elements / arches also acts as a counterpoint to the severe vertical thrust of the Arts Centre spire and the neighbouring high-rise apartment complexes. It took eight years for the work to be enlarged, fabricated and put into storage. During this time King paid repeated visits to the site. Shortly after the work was finally installed, on 23 March 1981, she wrote: 'I had clearly visualised *Forward Surge* in relation to its surroundings, but one cannot be absolutely sure until the work is installed. Seeing the sculpture finally in place on a beautiful sunny autumn day, the arches soaring into the sky, and linking the two buildings, spire and concert hall, was a wonderful experience.'

### Manufacturing *Forward Surge*

The process of manufacturing *Forward Surge* was long and complex, entailing extensive meetings and correspondence with King, Grounds, the Arts Centre building committee, fabricators J.K. Fasham Pty Ltd and engineers Thermal Engineering. J.K. Fasham consigned the fabrication work to Thermal Engineering owing to the size of factory required to house the sculpture during fabrication. King chose her own structural engineer, Joe Borg, who was also a sub-contractor of J.K. Fasham. Borg made most of the computations for the enlargement of

the curves. The artist's archive holds the original records of the protracted negotiations with all these people and companies. She said: '... with *Forward Surge*, I chose my own structural engineer. I had an engineering firm [Thermal Engineering] who would enlarge it but we needed a structural engineer... Grounds, Romberg and Boyd suggested that they would take over and I said no thankyou. Because I wanted to work with somebody who understood what I wanted; ... an insensitive engineer can suggest things that can ruin your work, and I knew I could talk to this man.'

The first sail was completed by June 1975 and removed by Mayne Nickless to the Public Works Department store in Port Melbourne. Fabrication was completed in 1976, and the four sails were stored with the Public Works Department with only an undercoat. In her book on King, Judith Trimble described the internal armature and construction of *Forward Surge*: '... Like the hull of a ship, the sculpture has an internal structure. Steel arcs 5cm thick and braced by T and angle sections were aligned with paired steel trusses built to the same profile and positioned at intervals between them, the whole construction mounted upon a steel base. Horizontal steel beams linked these members and stabilised lateral movement. The inner curve was then clad with (precisely curved) 6 mm. mild steel plate cut down to long strips measuring 610 x 244 cm., as it was not possible to manage continuous lengths. The sheets were attached to the framework with fillet welds at intervals and welded edge to edge to create a smooth surface. Once the inner cladding was in place the forms became self-supporting, and props and braces were removed. ... The most difficult aspect of the job concerned welding the outer skin to the frame, especially in the narrowly tapered top of the curve. With welds ground and polished, the curves (now resembling great waves or sails) were stored; this was no small operation in itself. '

To install the work in 1981 police escorted four low-loaders from the Public Works Department store in Port Melbourne to St Kilda Road, which had to be partially closed off, on the morning of 22 March 1981. The four sails were attached to an underground concrete plinth installed on top of the immense concrete roof of the underground Arts Centre and bridge over the streets below. A team of men worked from 6 am to mid-afternoon to position the four steel elements on their concrete foundations The steel blades were painted black, in situ, using Dimet brand inorganic zinc silicate coating applied as a corrosion inhibitor followed by 'Dimet 25%' black semi-gloss paint.

#### Use of *Forward Surge*

Since its installation, *Forward Surge* has been the site of numerous community activities. These include markets, performances, meetings, weddings and other informal interactions such as family picnics. In 2006, with King's consent, *Forward Surge* was temporarily painted a teal blue colour as part of a Commonwealth Games project, 'The Beach', in which the lawn next to Hamer Hall was transformed into a beach-like environment. King approved the project 'because it means the sculpture has a life.' The sculpture was then painted black again. The blue paint layer is still visible under subsequent black layers.

#### Modernism

While European modernism came to Australia in 1910 and was visible in popular culture from the 1930s (for example in fashion and retail), it took until the late 1950s or 60s for it to become accepted in the arts including sculpture. Modernism aimed to reject the styles of the past and focus instead on innovation and experimentation in forms, materials and techniques in order to create artworks that better reflected modern society. *Forward Surge* is one of the most outstanding examples in Victoria of late modernist public sculpture. Its abstract style is typical of the way that modernist sculpture rejected traditional representations of the world.

#### History of Inge King and her work

Inge King (nee Neufeld) was born in 1915 in Berlin, where she initially trained as a wood carver in the studio of Hermann Nonnenmacher and later studied at the *Vereingte Staatsschulen für freie und angewandte Künste* (Unified State Schools for Fine and Applied Art). This was one of the Weimar Republic's two great schools of art - the other being the Bauhaus. In 1939, she left for Britain where she studied on a scholarship at the Royal Academy, London, and at the Glasgow School of Art, gaining a diploma in sculpture in 1943. In the ensuing years, she gradually abandoned the academic figurative tradition in which she was trained in favour of an abstracted cubist form of carving, influenced by Jacob Epstein and Henry Moore. She showed work of this kind at her first solo exhibition, held at the London Gallery, 1949. She also travelled to France and the USA saying: 'My time in the United States was wonderful: it gave me new freedom; it was as though ballast had fallen off me - a European ballast.'

In 1950, she married the Australian painter and printmaker Grahame King in London and with him came to Australia in 1951, settling in Warrandyte. In Australia, she ceased carving and began constructing sculpture from sheet steel and copper wire, exhibiting these constructions and mobiles with her husband at the Peter Bray Gallery, Melbourne, 1952, and at the 1953 and 1957 Herald Outdoor Art Exhibitions in the Treasury Gardens. In 1959, she learnt to use an arc welder and thenceforth welded her work in steel, becoming one of the first sculptors in Australia - along with Clement Meadmore and Lenton Parr - to work primarily in that medium. She was also included that year in the significant *Six Sculptors* exhibition at the National Gallery of Victoria - the first ever showing of contemporary sculpture at the gallery. Along with her co-exhibitors from that show she would go on, in 1961, to co-found *Centre 5*, a group that agitated for the acceptance of abstract sculpture and for closer consultation with sculptors on the part of architects involved in the design of public works.

Her work of the 1960s featured heavily encrusted edges and joins, emphasising the artistic process of their construction. Relatively few works from this period were commissioned for public spaces in Victoria with *Wodonga Fountain*, 1972 (Wodonga Civic Centre), *Shell Sculpture*, 1965 (University of Ballarat) and *Eurydice*, 1965 (BHP) being among the few exceptions. In 1968, she began grinding steel to a smooth, polished finish, one example being *Wall Sculpture I*, 1968, (McClelland Gallery and Sculpture Park, Langwarrin). She was awarded her first two major commissions in Canberra and Brisbane between 1969 and 1973. These two commissions were of a scale that required King to work with engineers and fabricators - a process she considered enabled her to 'complete her training.'

From 1961 to 1988, Inge King's smaller works, which she assembled, welded and painted by hand in the studio, were nearly all in black-painted steel. Her first monumental black painted sculpture was *Black Sun* (1975) for which she won the Mildura purchase prize at the *Mildura Sculpturescape*. *Forward Surge* was the second of King's fabricated public works to make use of simple black-painted steel. Other major black painted steels commissions in Victoria include *Sun Ribbon*, 1980-82 (Melbourne University), and *Grand Arch*, 2001 (Art Gallery of Ballarat). King also produced sculptures made of steel painted in black and other colours such as *Joie de Vivre*, 1989 (ICI House); *Shearwater*, 1994 (ESSO Australia); *Sentinel*, 2000 (City of Manningham); *Grand Arch*, 2001 (Art Gallery of Ballarat); *Rings of Saturn*, 2005-06 (Heide Museum of Modern Art) and *Red Rings*, 2008, Eastlink trail.

King has held numerous solo exhibitions including those at Powell Street Gallery, 1969, 1973; Realities Gallery, 1977, 1980, 1985; Victor Mace Gallery (Brisbane), 1978; Coventry Gallery (Sydney), 1978; Bonython-Meadmore Gallery (Adelaide and Sydney), 1985, 1987, 1989; and the Australian Galleries, sixteen exhibitions since 1988. Major survey exhibitions have been held at Melbourne University, 1982; Deakin University, 1990; National Gallery of Victoria (NGV), 1992; Bendigo Art Gallery, 1995; ANU Drill Hall Gallery, 2002, and NGV, 2014.

King lectured in sculpture to trainee kindergarten teachers at the School of Early Childhood Studies at the University of Melbourne, 1961 to 1975, and taught sculpture at the Royal Melbourne Institute of Technology, 1976 to 1987. In recognition of her outstanding services to the arts in Australia she was created an Officer of the Order of Australia in 1984. More recently she was awarded the inaugural Dame Elisabeth Lifetime Achievement Award for Australian Sculpture, in October 2015. She is represented in all major public collections in Australia as well as in private collections throughout the country and in the UK, Europe and the USA.

#### References:

The nomination of *Forward Surge* was extensively copied for this assessment. It contained 69 references.

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Amanda Bacon, 2008, Sculpture and Memorials, eMelbourne, School of Historical & Philosophical Studies, The University of Melbourne <http://www.emelbourne.net.au/biogs/EM01342b.htm>

City of Melbourne, 2008, John F Kennedy Memorial, eMelbourne, School of Historical & Philosophical Studies, The University of Melbourne <http://www.emelbourne.net.au/biogs/EM02050b.htm>

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The Charles O. Perry Studio, Charles O. Perry, <http://www.charlesperry.com/sculpture/style/planar/>

When Art Meets Architecture, 2014, Penelope Seidler AM talks about her extraordinary 50- year collaboration with her husband, Harry Seidler AC, Sydney Living Museums <https://sydneylivingmuseums.com.au/stories/when-art-meets-architecture>

East Link Sculpture Park booklet <https://www.eastlink.com.au/images/documents/EastLink-sculpture-park-booklet-July-2017.pdf>

Bauhaus, The Art Story <http://www.theartstory.org/movement-bauhaus.htm>

## Assessment Against Criteria

### Criterion

*Forward Surge* is of cultural, aesthetic and historical significance to the State of Victoria. It satisfies the following criteria for inclusion in the Victorian Heritage Register:

### Criterion D

Importance in demonstrating the principal characteristics of a class of cultural places and objects.

### Criterion E

Importance in exhibiting particular aesthetic characteristics.

### Criterion F

Importance in demonstrating a high degree of creative or technical achievement at a particular period.

### Criterion H

Special association with the life or works of a person, or group of persons, of importance in Victoria's history.

## Extent of Registration

### NOTICE OF REGISTRATION

As Executive Director for the purpose of the **Heritage Act 2017**, I give notice under section 53 that the Victorian Heritage Register is amended by including the following place in the Heritage Register:

Number: H2378

Category: Heritage Place

Place: Forward Surge

Location: 100 St Kilda Road, Melbourne

Municipality: Melbourne City

All of the place shown hatched on Diagram 2378 encompassing parts of Crown Allotments 3C, 13F, 2341 and 2342, City of South Melbourne, Parish of Melbourne South and part of the road reserve for St Kilda Road.



Dated: 14 June 2018

STEVEN AVERY  
Executive Director

[Victoria Government Gazette G 24 14 June 2018 1286]

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*This place/object may be included in the Victorian Heritage Register pursuant to the Heritage Act 2017. Check the Victorian Heritage Database, selecting 'Heritage Victoria' as the place source.*

*For further details about Heritage Overlay places, contact the relevant local council or go to Planning Schemes Online <http://planningschemes.dpcd.vic.gov.au/>*